

DISORDER

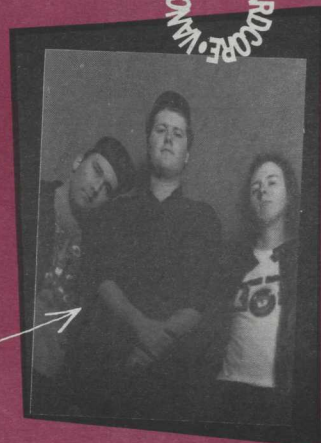
THAT MAGAZINE FROM CITR fm 101.9 • JUNE 1991

Free

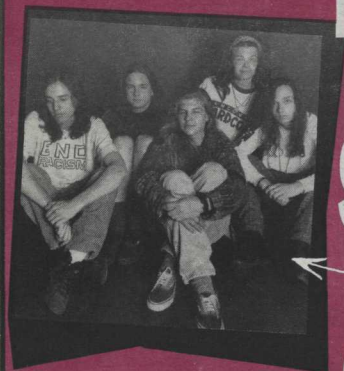
WANNACOVERHARDCORE



10 FEET TALL



FACEPULLER



SPARKMARKER



CAT'S GAME



SLUDGE

Tuesday.

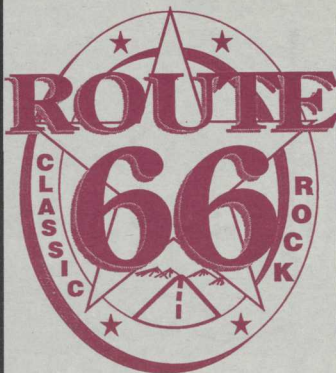
Wednesday.

Thursday.

Friday.

Saturday.

Sundays.



Get your kicks at Route 66

Perfect Love .99

1.99 Special

.99 Special

*5 for 12
shooters*

*5 for 12
shooters*

.99 special

*Vancouver's Newest
Sensation*

Lunatic Fringe PRESENTS Classic Rock at ROUTE 66

- * *ROUTE 66 presents specialty acts on Fri. and Sat.*
- * *Hottest Classic Rock Sundays to Thursday*
- * *Dance Up-Stairs at Lunatic Fringe, No - Cover, While it lasts.*
- * *No Phoney line ups and No Fake image pressures*
- * *Enjoy 2 levels of parting*
- * *Crawf Costas D.J. Sizzle Spins Hot Tunes*
- * *OPEN: 8:00pm - 2:00am Tues - Sat, Sunday to Midnight*

315 East Broadway at Kingsway
876 - 7003

DISORDER

JUNE 1991 - ISSUE #101

IRREGULARS

1991 READERS' SURVEY

Kagetsu + You.....	7
NIMROD.....	
Heavier Than Godzilla.....	10
MCR COMPANY.....	
Gav Gets the Goods on Yumikes.....	10
THAI POP.....	
A Thaipal Roving Ear.....	11
VIC CHESNUTT.....	
Uliana Talks to One Tough Nut.....	12
DINOSAUR JR.....	
Fossil Fuel.....	13
MEDELSON JOE.....	
Still Artistic; Still Obese.....	14
POISON IDEA.....	
Angie F. Gets the Dope on Jerry A.....	15
VANCOUVER HARDCORE.....	
The New Hard-y Boys.....	17
ZONE.....	
Yikes!.....	18
FANZINES.....	
Nardwaz Makes the 'Zine.....	20
MONKEES.....	
Chad.....	21
BEAT HAPPENING.....	
An Attic, a Fire Extinguisher, Vikings & a Lot of Garlic.....	22
GAS HUFFER.....	
Royce's Herbs and Puffs.....	23
FICTION.....	
Agnes Spinister by Anne Jew.....	24

REGULARS

APRHEAD.....	5	VANCOUVER SPECIAL.....	25
MONTHS.....		UNDER REVIEW.....	25
PHOTOGRAPH.....	24	DATEBOOK.....	31
SURTEXT.....	25	ON THE DIAL.....	32
REAL LIVE ACTION.....	26	CHARTS.....	33

COVER

Sludge, 10 Feet Tall, Cat's Game, Facepuncher and Spark Marker photographed by Leonard Whistler.

OFFICE USE ONLY

EDITOR: Lisa "Lent On" Marr ART DIRECTOR: Robyn Iwata PRODUCTION MANAGER: Lydia Schymansky EDITORIAL ASSISTANTS: Mindy Abramowitz, Bill Baker, Johanna Block, Gavin Brown, Chris Buchanan, Randy Iwata, Robyn Iwata, Adam Sloan, Braden Zine GRAPHICS: Scott Fearnsley, Robyn Iwata, Kyle Menzies WORLD PROCESSING: Glenn Alexander, Randy Iwata, Lydia Schymansky PROGRAM GUIDE: Adam Sloan SPINLIST: Robyn Iwata ADVERTISING: Greg Elsie/Linda Scholten ADVERTISING PRODUCTION: Bill Baker, Linda Scholten LOCAL DISTRIBUTION: Matt Steffich SUBSCRIPTIONS/MAIL DISTRIBUTION: Lydia Schymansky DATEBOOK/DELIVERY FRIEND: Randy Iwata ACCOUNTS: Linda Scholten TECHNICAL SUPPORT: Ted "n" Sue PUB. LISHER: Linda Scholten

Disorder Copyright © 1991 by The Student Radio Society of the University of British Columbia. All rights reserved. Disorder is that magazine from CTR 101.9 FM, and is printed monthly in Canada on paper manufactured in Canada. Disorder prints what it wants to, including the CTR on the dial program guide and the CTR SpinList playlist charts. Circulation is 17,500 copies distributed free to over 230 locations. 12 month subscriptions are \$15 in Canada, \$15 (US) to the states, and \$24 elsewhere. Please make cheques or money orders payable to Disorder Magazine. "I'm singing! I'm singing!" - L. Marr. Deadline for ads and submissions is the 15th of the month. We want your stuff—send it our way, and if we like it, we'll use it; if not, we'll lose it.

CTR 101.9 FM is 1800 watts of neurotic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock. Office hours for CTR, Robbie Sound, and Disorder are M-F, 10-4. Call CTR DJ lines @ 822-CTTR, our offices @ 822-3017, our news + sports @ 222-2487, fax us c/o CTR @ 822-6093, or write Disorder, #233-6138 SUB Boulevard, Vancouver, BC, CANADA V6T 1Z1

PRINTED IN CANADA

LIFE WITH THE FAMILY ENNDYE

by Separriss Enndye

I HAVE A GREAT DEAL TO SAY THIS TIME I ASSURE YOU. IF IT'S AT ALL POSSIBLE TALK PROPER YOU WALLOPING GREAT GIT FOR IT'S A CERT YOU CAN'T LISTEN IT'S BEEN EATING AWAY AT ME THAT THAT BABE WOT WON THE DATE WITH HAMM CONTEST WILL HAVE AS GOOD A BLAST AS I FOR WE ANKLED DOWN TO 7-11 PARADISE AND GOT THOSE MONSTROUS HOT COFFEE WITH HOT CHOCOLATE AND 112 SUGARS AND 77 CREAMS THEN I PAID THEN WE GOT CHEESE WILLKERS, CHEESIES, CHEESE BALLS, CHEESE PUFFS AND CHEESE HEADS AND I PAID THEN WE GOT A VIDEO IT WAS TOXIC AVENGER WE GOT IT ON SOMEONE ELSE'S CARD AND I PAID. WE WENT FOR WALKIES AND TALKIES WHILE EN ROUTE TO A TV VCR AND IT DIDN'T COST A THING AND THE BEST WAS VERY NICE WHY DID I LEAVE HIM WELL I WAS AT CLUB SODA AND A BIG MAN GOT UP TO DANCE I WAS LOST I HEARD A VOICE SOMEWHERE THAT'S JOHN CANDY OVER THERE HEY LOOK IT'S JOHN CANDY BUT I WAS LOST AND I COULDN'T THINK OF HAMM ONLY JOHN OH WELL THANKS FOR TALKING TO ME 'CAUSE IT'S A CERT YOU WEREN'T LISTENING I'M STILL AVOIDING ZINC ON A FULL-TIME BASIS AND JULIE KNOWS NOW THAT POOR BOYS JUST WANT TV FOOD SEX AND SLEEP AND I'VE DONE MY DUTY TELLING HER SO SHE'LL NEVER HAVE TO COMPLICATE IT AGAIN UNLESS SHE JOLLY WELL FEELS LIKE IT AND LOVEST TO TEA.

GOING TO

A
G
O
/
G
O

SPRING

1
9
9
1



SUN MON
"LIVE" BANDS
CALL
684-BAND

TUE WED
"LIVE" BANDS
CALL
684-BAND

THUR FRI
LOON+MOOSE
NIGHT
HIGHBALLS \$1.75

THURSDAY
FEAR+LOATHING
ALTERNATIVE
BZZR BASH \$1.25

FRIDAY
DOUBLE LONG
ISLAND NIGHT
LADIES IN FREE BEFORE 10PM

SATURDAY
CAGED GO GO
DANCERS
SHOOTER SHOCK EVERY HOUR

STUDENTS IN FOR FREE WITH ID!

THE Twilight Zone

#7 ALEXANDER STREET, GASTOWN 682-8550

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORES

OFF THE STREET

NEW ALBUM!

N.W.A

"NIGGA\$ LIFE"



\$11⁹⁹ ^{cass} \$19⁹⁹ ^{CD}



\$8⁹⁹ ^{cass} \$15⁹⁹ ^{CD}



\$11⁹⁹ ^{cass} \$19⁹⁹ ^{CD}



\$9⁹⁹ ^{cass} \$19⁹⁹ ^{CD}

Walking down the street and feelin' mighty fine
'cause after weeks of rain the sun began to shine
Baby doll and me just wonderin' what to do
Kinda shy to mention but I'm telling you it's true
We need a little music to liven up our plan
We should take a trip down to Sam the Record Man
They've got rockin' house, hip hop and Jack swing too
All the latest sounds plus oldies, jazz and blues
Country, folk, classical and some videos
The latest by Costello, REM and the Black Crowes
I'm thinking what we need is some hot new rap
Geto Boys, Twin Hype, Gucci Crew and Gangsta Pat
Good Old Sam can help us out,
of that you can be sure
it's Sam the Record Man
cause music is the cure.



AND IN YO' FACE!

RAP BATTLE ROYALE EAST VS. WEST



KID FROST



\$7⁹⁹ ^{cass} \$11⁹⁹ ^{CD}



B.D.P.

Featuring
PUBLIC ENEMY, TOO SHORT,
B.D.P., HEAVY D & THE BOYZ,
MC LYTE, MELLOW MAN ACE,
KOOL ROCK JAY & D.J. SLICE,
KID FROST AND LL COOL J



LL COOL J



TOO SHORT



PUBLIC ENEMY

YOU DECIDE WHO WINS!

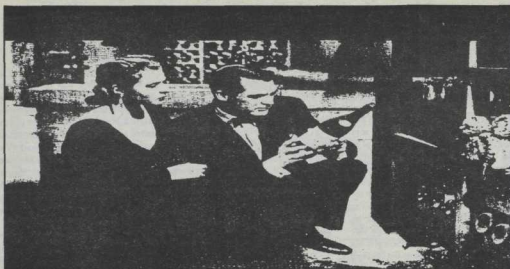
- MC TWIST - Bad Influence \$8⁹⁹ ^{cass} \$16⁹⁹ ^{CD}
- GETO BOYS - Makin' Trouble \$8⁹⁹ ^{cass}
- ICE CUBE - Kill at Will \$15⁹⁹ ^{CD}
- TWIN HYPE - Double Barrel
- CHUBB ROCK - One \$12⁹⁹ ^{cass}
- 2 LIVE CREW - Live in Concert \$16⁹⁹ ^{CD}
- ICE CUBE - Amerikkka's Most Wanted
- DJ MAGIC MIKE - Bass is the Name of the Game
- VICIOUS BASE & MAGIC MIKE - Back to Haunt You
- THE DOGS - The Dogs
- THE DOGS - Beware of the Dogs
- GETO BOYS - Grip It On That Other Level \$11⁹⁹ ^{cass}
- SUCCESS N' EFFECT - Back n' Effect
- H.W.A. - Living in a Ho House
- CHOICE - The Big Payback
- GUCCI CREW II - G4
- DISCO RICK - The Negro's Back
- GANGSTA PAT - Number 1 Secret
- LOW PROFILE - We're In This Together
- AMERICA'S MOST WANTED - Criminals
- WILLIE DEE - Controversy
- EASY E - Easy Does It
- B.W.P. - The Bytches
- VARIOUS - Gangsta Rap
- MC POOH - Life of a Criminal (cass. only) \$19⁹⁹ ^{CD}



PRICES IN EFFECT JUNE 3rd to 30th WHILE QUANTITIES LAST.

Can't Find It? Sam's has Western Canada's Largest Selection and most Comprehensive Special Request Service!

DOWNTOWN • 568 Seymour St. • EATON CENTRE-METROTOWN • Burnaby • SURREY PLACE • Surrey • RICHMOND CENTRE • Richmond



"Aw, shove it Dear... Let's go get a Estrus Half Rack!"



The Estrus Half Rack 3x7" Box Set

12 of the drunkest bands in showbiz on three 7" ep's packed in a hard box with a custom bar coaster, matches and other barfly essentials. Features exclusive cuts from Derelicts, Fastbacks, Gorilla, Kings Of Rock, Marble Orchard, Mono Men, Mudhoney, The Mummies, Phantom Surfers, Prisonshake, Seaweed and Untamed Youth. Limited to 2,000 boxes. ESBX3 \$15.00 p.p.

Join The Estrus Crust Club

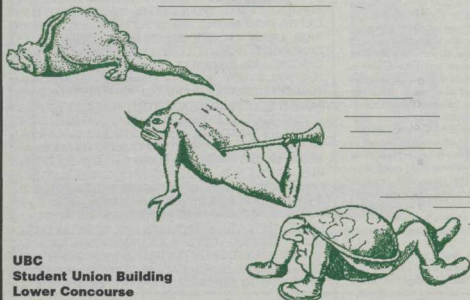
Get the next six Estrus Crust singles as well as some groovy "members-only" bonuses. Just send us \$20 (\$25 Canadian/\$30 foreign) and you're in! Estrus
COMING SOON: ROOFDOGS "RAVE UP" 7" EP

Estrus Records P.O. Box 2125 Bellingham WA. 98227 USA



AMS SUB Arcade

... more fun than a Sacred leadership race



UBC
Student Union Building
Lower Concourse
All Ages Welcome

GRACELAND CALENDAR

People will believe anything....

FIND OUT FOR YOURSELF

WE ARE OPEN!

☆ TUESDAYS 9 P.M. ☆

David Allen Spins

New Season

RED

☆ MOTHBALLS



New Motion

STAR

MARMALADE ☆

Reggae WEDNESDAYS

with

DJ George Barrett



NIRVANA THURSDAYS

* The Mixtress Venus invites you *

* Doors open at 9 p.m. *

FRIDAYS ✈ RAVE IT UP AT THE

SOUL SONIC HOUSE OF FUNK

with DJ Mick Shea ★ no cover before 11pm

SATURDAYS

MONSTER BEAT

(not recommended for wallflowers)

with DJ Mixtress Venus

GRACELAND

1250 Richards St, Alley Entrance, Vancouver 688-2648

Well, that's it: another readers' survey out of the way. Of the 17,500 copies circulated, we received a total of 21 responses, from as far away as Ottawa and Regina to right here at CTR: 21: that's 0.12% of our total readership, excluding those that read borrowed/found copies. In a sense, we need to reach such a distant "horizon" the sheer lack of interest in the preservation/alteration/elimination of the magazine that made the Vancouver scene what it was/is: provenance, concrete proof, that the pungent spate that has been slowly rotting away that very scene over the past few years has finally made it to the heart of the beast, its willpower to act. If, as the graffiti used to say, "Talk - Action = 0", then what, does 0 - "Talk - Action equal? Perhaps a cipher - as an unknowingly, which, like black hole, cannot be proven/verified by observing its effect on surrounding objects. These 21 responses to our heartfelt plea for help are perhaps the only ones that were able to reach our mailbox, with the remaining 17,479 copies being irretrievably drawn into the vortex of self-interest, carelessness and sloth caused by the sudden and all-consuming implication of the once-bright sun we referred to as "the scene". Where they should have been included in the tally you see on this page, they wound up being stuck as kindling in the fireplace before which you reclined with a glass of scotch and your remote control to watch *The Punk Rock Movie* video to celebrate your graduation from mid school. "To think we actually used to dress like that!" Indeed.

From another perspective, however, we're encouraged by the overwhelming number of respondents that urged us to continue on the course we have set for ourselves: to "e) STAY THE SAME." Unlike the reticent teenager that, during a rare fit of Jack Daniels' induced pipe, shaves his hair off with mother's list-removal tool, visits a tattoo parlour to have the likeness of a nude Ado Rose emblazoned on his forehead, and drives all night to Los Angeles JUST FOR A CHANGE OF SCENERY, only to wake up the next morning, and every morning thereafter, as a self-playing side-show oddity who would gladly give up his \$10-a-day job as relief cashier at "The L.A.'s FINEST Adult Book and Novelty Bazaar" just for the chance to have mommy tell him to clean his room one more time, the majority of our respondents realized that a superficial change (the title, the look, the content) in DISCORDER would be pointless, degrading, and embarrassing to all involved. Or perhaps, rather than demonstrating an aversion to sudden change, we were shouting a collective "hurray!" an enthusiastic expression of support for our efforts that far, and most importantly, making a touching assertion reminiscent of George and Martha's impetuous epiphany as the down beats in the final scene of Edward Albee's *Who's Afraid of Virginia Woolf?* that we will accept it, in spite of our shortcomings, AS IS.

While the results to the right speak for themselves, we felt some of the most telling comments were to be found hurriedly scrawled in the margins of the surveys, on sheets of graph paper "While you were out...". Indeed, in some cases, on full-blown letters included in your survey. Here, then, in particular order, are some of the constructive, revealing, and occasionally amusing remarks you made about us:

"Blow them up your ass Vaselina fix-cur... You guys [should] go find 'The Big Thing' it's not up to me, otherwise I'd be working for you... [Jack Klugman's] got cancer, lay off and die! You... We all want to fuck a woman from the Soviet Union... Don't change anything, give the best mag in Canada, the last one left that's fan to read from cover to cover... Ohh yeah who's Bruno?... We want an article how many discs DISCORDER has killed since 1983, and how many brain cells CTR has killed since 1982... As for Nice Moves and GS: pol-ece! Do 'Dick Mease' - Live Exotic Male Dancers! I get all entertainment schedules from you. Go to Radio records. PATRONIZE your advertisers - it's true. UTV calls. It's too confusing... Enter on 100 - did you make Wulf [Scott]?... could orgasm... who gives a fuck what some UBC jocks know? I.Q. is related to the tightness of his jock strap thinks of you. You're an intelligent and interesting publication. Ignore your critics and stay the same."

Thank you all for your kind participation in our 1991 survey. And a special thanks to the hard-working staff at Kageeta who so diligently tabulated the results. The reality is, however, that it was up to us to decide how, if at all, we would act upon these results. Several meetings, a few flats of beer, and far too many cigarettes later, we remain undecided. The split between those who wish to change our format, those who wish to stay the same, and those who would accept production inertia is almost equal. To paraphrase a cliff-diving performance artist friend of ours, however, "You can stand at the top, looking down, but no matter what, once you jump, you won't crash. Oh sure, you might flip over, but..." Too right.

So, here we stand, gazing down at the crashing, foaming breakers of the future, thousands of feet below us, trying in vain to stick our heads up so as not to wind up with our crushed skulls buried in the sand of misplaced idealism. Rather, we hope to submerge ourselves in the cool, silent waters of mass acceptance, surfacing to find a crowd of vacationing well-wishers rising in unison to a standing ovation and begging us to join them at their tables later for a feast of exotic foods de mer. Here goes! 1...2...3...

1991 SURVEY RESULTS

The following are the results of the 1991 Reader's Survey conducted for DISCORDER magazine by Kageeta Associates. 17,500 copies were circulated, and all readers were invited to participate. The results were tabulated into percentages, and presented in a variety of formats, depending on the nature of the original question. In surveys such as this one, the first order of business is to identify the average respondent. Our average is a male, over the age of 25, who listens to CTR, has regular employment, and classifies himself as a "punk." He expresses an overwhelming desire to see the magazine remain essentially unchanged. In tabulating the responses, some percentages may add up to more than 100, owing to the occurrence of multiple responses. Choices which received no answers have been excluded. Here, then, are the results in full:

1) What format should the Disorder take?

Stay the same	81%
Old Format	14%
Leatherbound	14%
Photocopied	10%
Glossy Cover	05%

Comments: The present format does fall apart. Print on toilet paper. Hand drawn by street artists.

2) How would we change local music coverage?

Be More Flip	38%
Stay the same	29%
More Supportive	24%
Cover Vertical After	14%
More Positive	05%

Comments: All reviewers subject to personal opinion. Be Sane. More Diversity.

3) What bands should we cover?

Stay the same	10%
Windwalker	10%

The following received one vote (5% each): Tombstone Etiquette, Jack Feels Fine, Valentinos, Supreme Masters of Relaxed Living, Roots Roundup, Octatracker, Lung, The Knobs, Speed Queens, Squirrels, TT Racer, Perfume Tree, Modern Snapper Rifles, Bombshells, Squirts, MC Bonzo, Friendly Fire, Wongs, Poopy Pants, Kiss Kiss N Bang, Puke Theatre, Group 49, Cab Calloway, Young Youth, Paul Schaeffer, Glee, Holy Cows, and The Cows.

4) What bands are you in?

None	38%
See Above	19%

Respondents claimed membership in the following acts: Independent, Ampallang, Skinny Puppy, NIN, Group 49, The Big Lie, TOS, Terror T and the Beat Assassinator, Anonymous Pig Farmers, Squirrels, Poopy Pants, Wongs, 3-D Glimmer Pumpkin, Chris Hebb Fan Club, Fire Retardant Material, and The Revolving...LIFE!

Comments: None: someone's gotta watch.

5) What does "Punk" mean?

Who Cares?	62%
Lifestyle/Musical Taste	29%
Fashion Statement	24%

Comments: All of the above. A Junkie on welfare?

6) What other publications do you read?

Straight/AfAnthe Mus	52%
Outlaw/Rider/Digest	24%
Province/Sun/S Street	19%
No Can Read	19%
Homemakers' Crap	14%

Each of the following was added at least once: High Times, Village Voice, Holy Bible, Nothing, Disney Comic, Poplust, Anything that's free, Modern Detective.

7) Who should be a guest editor?

Other (see below)	38%
Me	29%
Joey Shithead	24%
Spoke Lee/NoBody	14%
Joey Meatrack/Chris Hebb	10%

Suggestions: Vander Zalm, JB Shayne, Lisa Collicott, Alexander Vary, Sid Vicious, Johnny Thunders, Jesus Christ, Henry Winkler, Bob, A native woman, Sick, I Brainster.

8) What effect does swearing have?

No effect/Fuck Off	76%
Increases Ederly	14%
Reduces Vocabulary	05%

Comments: Too much anal doo-doo.

9) "I think the new Disorder should..."

Stay the same	43%
Have Less Writing by Bruno	19%
Have More Swearing	14%
Bear A Warning Sticker	10%

Comments: Just be. Get a new staff. Fire Hi-Tech needs. Have more bilingualism.

10) Which words should be censored from DISCORDER?

None	62%
Social Credit Rules!!!	33%

Others: Punk Rockers, Poop.

11) How should we deal with Coast AM 800?

Stay the same	26%
Be Supportive	24%
Don't Worry, They Suck	24%
Give Up	19%

Comments: Stroke, man, stroke. Don't compete - you lost. No-one gives a fuck. Try an increase in power. Room for everyone. Coast sucks!

12) What events/issues should we cover?

Stay the same	62%
Money/1983/Bands/Politics	10% each
Fashion	05%

Suggestions: Free pot. Drug issues. Cost of tricks. All nude pictorials (male/female).

13) Suggest a feature/topic/title that interests you.

These Cars...Chickenstick	33%
BC Communists/No Idea	24%
My Three Sons...Again!	10%
Red Adair/Anasthetics	05% each

Suggestions: Benefits of hemp & marijuana. Why rock music from the UK sucks. How to name a Vancouver band.

14) How can we improve our layout?

Stay the same	38%
More Creativity	33%
Larger, Easy to Read Type	24%
More Poof/Less Talk	14%
Re-hire Mullar/Richards	10%

Comments: Fire your staff. More cartoons.

15) What D-Mag features should we resurrect?

Stay the same	43%
Mentions of Alex Vary	43%
Didn't Understand D-Mag	19%
Corporate Ownership	10%

Suggestions: Satanism.

16) What new name would you choose for DISCORDER?

Stay the same	48%
Horny Biker Slut Comix	19%
How Sound	05%

Others: Hard On!, Dumb Useless Opinions by Numb Nuts, Misdorder, This Quarter, Dots, Bullhead, Freely, Screwed, The Fore, The Hot Potstail, Extra Limp Castable.

17) How many bubblegum do you wish?

Stay the same	38%
Haven't Read This Far	24%
1/2	10% each

Comments: WHAT THE FUCK? Fuck off. How many are there? Shut up... no, YOU shut up! Gimme.... EXTENSION?

18) What would be a good, new slogan/synline?

Stay the same	33%
Don't Belyscape...Pay For Adult Readers ONLY	14%
Shifting Gears...40 Years	05%

Free to Households...Carnie 05%
THE Vancouver Monthly 05%

Others: Guck Fuckin' Money! Money Is Feces. The Magazine for Wannabes's. OUCH!

19) Who is unfairly 'picked out' in DISCORDER?

Nobody	67%
Skinny Puppy Fans	14%
'Quincy Punks'	10%

Others: New kids on the block.

20) I would be willing to pay for DISCORDER!...

It Was Still Free	43%
Cows Could Fuckin' Fly, Pal	38%
It Helped Support CTR	14%
It Had Interesting Stories	10%

Others: I do [pay for it] in Saskatchewan! If we got the \$ Bill Vander Zalm is re-elected as my...

Readership Profile:

1) Age:

<25	48%
>25	52%

2) Sex:

Male	67%
Female	29%

Others: Angel Hermaphrodite. As much as possible.

3) Do you listen to CTR?

Yes	57%
Of Course Not	19%
No	10%
CI-What?	05%

Comments: [I] try not to. I'm in Seattle.

4) Occupation:

Real Job	57%
Welfare	24%
Music Related Business	24%
U.I.	05%

Others: Student, you fuck.

5) Are you 'punk'?

Yes	29%
Toss off, mate!	29%
No	24%
On Weekends	10%

Others: Old Hippie (Punk, but) not Quincy. Funky autocratic maniac. Punk.

Summary:

Gentlemen: As you are aware, the majority of our questions were designed with a dual purpose in mind, and several interesting results have come of this. The fact that most respondents chose a pre-written answer rather than composing one of their own, concurs with the results of other recent surveys. A theory currently undergoing analysis suggests that the majority of today's consumers (while quality is still considered a valuable asset) would gladly choose inferior products if it meant saving themselves from involvement in the process' creation (these results especially apply to food and recorded music consumption). The overwhelming responses to #8 (e), 10(g), and 13 (f) are disturbing. In these cases, we employed what is often called a "hook" or "throwaway line" - an obviously humorous, irrelevant choice. That so many respondents chose these "hooks", combined with the extreme amount of profane and juvenile language used in several responses, suggests that a high percentage of respondents approached the survey with less than serious intent. This percentage can be factored out to approximately 44%. This, then, eliminates 11 surveys as invalid or spoiled. With only 10 surveys remaining, that allows for a response of only 0.06% of the readership. We strongly urge you not to act upon these results (utilizing results such as these would be tantamount to holding a federal election in which only 16,000 people vote; a self-lost crowd at the Pacific Coliseum holds 16,200), and enclose them only as a matter of interest. Thank you.

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORES

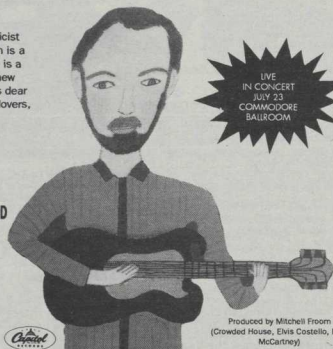
RICHARD THOMPSON

RUMOR AND SIGH

Richard Thompson is a lyricist laureate, and as a musician is a virtuoso. His latest album is a collection of 14 sterling new songs, filled with characters dear to its author's pen; drunks, lovers, lunatics...

Features the singles
"Read About Love"
"I Feel So Good"

\$8.99 CASS \$14.99 CD



Produced by Mitchell Fromm
(Crowded House, Elvis Costello, Paul McCartney)

LIVE
IN CONCERT
JULY 23
COMMODORE
BALLROOM

Can't find it? Sam's has Western Canada's Largest Selection and most Comprehensive Special Request Service.

ON SALE NOW AT OUR THREE STOREY DOWNTOWN LOCATION - 568 Seymour St.

clothworks of vancouver

100% COTTON FABRICS & T-SHIRTS

PLAIN COTTON
FABRICS FROM
36" TO 103" WIDE

- Broadcloth
- Cheesecloth
- Drill • Duck • Canvas
- Flannelette • Jersey
- Fleece • Muslin
- Ticking
- Poplin • Sheeting
- Terry Towelling

- TEXTILE SCREEN PRINTING
ONE DAY WORKSHOPS
- We Can Print Your Logo
- Fabric Paints
- Textile Dyes

clothworks • TEXTILE DYERS AND PRINTERS, WHOLESALE & RETAIL
132 POWELL STREET 688-1752 (PHONE OR FAX) & 669-0127

PROFESSIONAL QUALITY DEMOS

FULLY EQUIPPED 8 TRACK

\$12/hr INCLUDES ENGINEER

DEADBEAT STUDIOS

(604) 687-5803



8 DUMB USELESS OPINIONS BY NUMB NUTS



Lloyd Uliana talks about



CONTROPOTERE!

"Music, poetry, self-introspection, prose, video-production, mind-projections... All these show how we characterize our way of life to feel free. We are not intending to send a disparate message to the world. On the contrary. We want to invite everyone to express their skills as to leave the schemes imposed by the 'common sense.'"

"Let the beast inside you shout loud! It shall slowly start moving, articulating its sounds and at last it shall give out its own music. That's the potential for transformation, our strength, to possess by anybody who wants it."

So start talking.
"We produce our own work. We've also chosen to manage ourselves in order to be as free as possible from any bonds with record labels, indies or not, because we don't like the idea that our expression could be commercialized or changed into merchandise, sold by business people solely interested in making money rather than promote culture or expression."

"We feel that musical expression, as any other kind of expression, can stay alive only when it is free from market laws, and we believe this is possible when the managing of the musical production is totally run by those who have created it. CONTROPOTERE literally means 'Against Power,' but it refers to the power that everyone has to change, transform, and fight against all forms of imposed power. This 'statement' is not to be read as an orthodox political value, like changing society and so on, rather it is meant as a wider proposal—more philosophical, individual, esoteric. We mean that anyone conscious of their weaknesses can work on them, on relationships, so as to find positivity and well-being. Everyone must be aware that it is possible to find their own means of expression and gratification. In line with the concept of our name, the songs we write are formulated in a kind of poetical way, refusing a concrete political reference that is so often too restrictive. In this way, we also criticize a

common tendency to partake in political songwriting based more on fashion than sincerity. We have an exception, though. There's a song on our new LP called 'Baghdad: Morte in Diretta' which is a direct attack on increasing American imperialism. It doesn't mean that we support Iraq's position, but that we have a hard critical position against militarism, wars, and the destruction of financially poorer (but culturally much richer) populations (see Iraq, ancient Mesopotamia, cradle of every civilization on the planet destroyed by Western incivilization. Bombed and murdered as it were shit. Thousands dead for bloody oil. Destroy a country, then make money rebuilding it. Now that the new TV serial is over, there are no reminders of the horrors anymore)."

"Back to the music again, we refuse the concept of 'rock band' or 'rockstar,' acting on stage—the anti-everything just for one night—and then living fully submissive to a society that enslaves and annihilates. We all live and play together, as in a commune. We self-produce and self-reproduce ourselves, carrying out social activities too. Here in Napoli, with other people, we've squatted a building, creating there a centre of self-produced culture where anyone who wants has the chance to play, paint, act, and anything else they feel like doing. Another activity in Tien A Men is spreading counter-information—news and materials usually ignored or censured by medias, so that who's interested has the opportunity to open the mind, finding out what's on the other side of the coin. In many Italian towns, these social centres are a reality. As a band, we prefer to play in squares that have cheaper prices for entrance and drinks, unlike theatres and discos where the long arm of business grabs lots of cash."

"We like to define our music as Mediterranean-progressive core. Mediterranean—because we acknowledge belonging to this culture; progressive—as the feelings we try to give are different, growing, pressing, almost narrative; core—as visceral, instinctual, plenty of energy. Very often, the people that listen to our recordings and then see us on stage notice a great difference in impact and strength to the disadvantage of the former. We prefer performing live especially if we succeed in creating a common feeling going beyond the roles (players and public) instigating a sole flux of energy between who gives and who gets. We don't like to be chained to musical standards, imitating the style of 'famous' bands. What we look for are personal, particular sounds, inspired by the pulses that the reality around us suggests, developing an own language."

"We would be interested to play in Canada. It fascinates us to meet people from absolutely unknown places. Let us know and we can work on it together. If you travel to Europe, we'd be happy to have you visit us. Moreover, if you know Canadian bands touring down here, the possibility exists to arrange an Italian tour for them. It's one of the activities at which we often work."

CONTROPOTERE, Via Stella 110, 80126 Napoli, Italy

Miss Binn Binn talks with



M99: Robynn Hewitt

M99!

Please identify yourselves.

R: I'm Rob, and I drink dark beer.
J: I'm James; I drink what Rob drinks.
B: I'm Brent and I drink anything.
H: I'm Heidi and I hate Brent.

Is it true that some of you are ex of the Oblituaries?

R: I was in it for a bit, but that band really has nothing to do with this one.

How long has M99 been together?

R: About a year.
B: I started in November...

R: ...which makes it seem like we've been together ten years.

Have you recorded anything?

R: Yeah, a single that we don't have, and we can't get in touch with the guy who does have it. But there's another single coming out, an album coming out in Europe and an EP coming out too... How's that?
B: It's on the way... We're recording again soon.

Apart from Poison Idea, what other really cool bands are there in

Portland now?

B: Hitting Birth.
R: Dead Moon... The Gits are from Seattle but they're great. They should be from Portland.
B: Sprinkler.

What else is good about Portland?

B: It's cheap.
H: It's very cheap.
B: It's fantastically cheap.
H: So it's lots of fun!
J: It's got lots of trees.

Like up here. Is this your first time in Vancouver?

B: Yes, and our tremendous grace going through customs demonstrated this is our first time here. We were, like, "No, we don't have anything to declare!" Man, we were just not ready for them to grill us.

Tonight you're playing with the Gits and Gas Huffer. What other bands have you played with?

R: Hitting Birth, Dead Moon, the Gits. We try to keep it to those three bands.

J: We played with the Fluid, we played with Jesus Lind and and—
B: —Octatracker at the Satyricon.

Any other clubs in Portland besides the Satyricon?

There's an all-ages club called the X-Ray Cafe—it's very small—and there's a large club called the Melody Ballroom that NoMeansNo played at.

R: It has high school proms, too.
B: And huge polka dances and salsa festivals.

R: Portland is always on the edge of hurting badly for clubs.

Quick—name one thing you know about Vancouver.

R: Canucks!!! And Labatt's Blue in a brown bottle.

What other colour would it be?

R: It's in a green bottle when they import it.

B: Oh, and you have a Busy Bee Cleaners in Vancouver, and we have a Busy Bee Cleaners in Portland.

Will you be up here anytime again soon?

R: Yeah, we'd love to.
B: Absolutely.
R: It's a great town; I like it... from what little I've seen so far.
B: I gotta say that I don't think that flattery's a great thing but I'm really flattered that Rob [Wright], bass player for NoMeansNo is here tonight, even though he only came here from coincidence and had no idea who was playing. Never heard of us and will probably never hear of us again. I was really glad that he was here and that I got to talk to him for a minute.

Who does the songwriting?

H: I do the lyrics; they do the music. The lyrics come from very different things. It usually comes out of the music and what I'm feeling when I hear the music.

So the music comes first?

H: Yeah, basically, I hear the music and I hear words in it and the lyrics just come out of that.
B: There's lots of songs about drinking.

J: Y'know, it's just everyday life. We get up, we have a hangover, we get up, we're bored, we walk down the street, we're mad...

H: That basic human emotion!

J: We don't get too political. We're not worried about saving the world 'cause it's fucked anyways.

Angie Finley recalls talking to



REIN SANCTION!

As I attempted to interview one of the most recent Sub Pop acquisitions (signed immediately after merely sending the label a promo pack), my incredible luck intervened and the tape recorder mysteriously failed to record. Here, then, is a hazy recollection of a conversation held in the Cruel Elephant's back alley, where the atmosphere was set by one fine citizen of our fair city pissing on a car directly across from us.

Rein Sanction hail from the "two-venue town" of Jacksonville, Florida. It seems the band is somewhat of a trailblazer down south: their particular brand of melodic grunge has been compared to everything from a plane wreck to crashing ocean waves.

Though much of Rein Sanction's press has centered on their (stunning) physical appearance, it certainly isn't their only notable achievement. The band consists of two brothers—guitarist/vocalist Mark

and drummer Brannon—and their best friend from down the street, Ian, who plays bass. They've been playing together since they were kids; even now, none of them are over 21. Curiously enough, these guys had never been out of the States before. They were pretty hyped about getting exposure; by the time they left Canada, they'd played three shows.

Following on the heels of their 7-inch, "Cruel," Rein Sanction's first full-length LP, *Broc's Cabin*, has just been released. This offering has more decipherable lyrics, although the band feels very strongly about keeping the vocals from dominating the music. In fact, words come in a very distant second to the "sound of the driving Rein," as one reviewer put it. Despite this, the album draws you to it again and again, each time giving a broader perspective on the musical achievement of these Jacksonville guys. Man, they rock.

Adam "1971" Sloan talks to



N'DEA OF THE BRAND NEW HEAVIES!

Tell us a little bit about yourself.

I'm the singer and I'm from Atlanta, Georgia. I came out to L.A. about five years ago with an airplane ticket in my bag and I've been kickin' it ever since. I hooked up with the guys at Delicious Vinyl through the underground clubs out here, and I did a lot of background vocals and dancing and a lot of music videos, tons of music videos, so some of the people I've been on tour with or done stuff in the studio with, which includes everybody from Gene Loves Jezebel to Al Jarreau, Fishbone, Ma-

donna, Tone Loc, Young MC... Then the president of Delicious Vinyl asked me if I knew a singer who would like to work with a band called The Brand New Heavies. He had played me a tape of them before they had signed the band and I liked it, so I said, "Yeah, I'll do it." Two days later, I flew to England.

How long has the band been together?

I think they've been together for four or five years or so. They've changed their

lineup a lot; first there was another vocalist in England and I guess she didn't work out... Officially, there's three musician members of The Brand New Heavies and the others are hired.

Who are your and the band's musical influences?

It's really interesting that although they grew up in England and I grew up in America, we definitely have similar tastes in bands as far as, like, the Ohio Players, Average White Band, James Brown, The J.B.'s, Parliament,

Funkadelic... just a lot of the '70s-style bands. Some of my vocal influences would have to include Michael Jackson, that's when Michael Jackson used to really jam, you know, back in the Jackson 5 days, Minnie Riperton, Chaka Kahn when she was with Rufus...

What is acid jazz?

Well, as people have always known, the English have a way of taking what Americans have done, whether that's soul, R&B, or whatever, and then mixing it all up in this cool washing machine of ideas and then shooting it back at us. It's almost like a boomerang effect. And acid jazz is basically a combination of groovy rhythms, funk, and soul, and jazz, jazz muso kinds stuff, and then remaking it acid jazz.

The album sounds real good.

Thanks a lot. It was a fun project to work on. I really like it 'cause it's happy; it makes you feel good and God knows we need to feel the vibes these days.

It's a good break from all the drum machines; it's real music again.

Yeah, I think that a lot of people are missing out on the feeling that's why we have a lack of spiritualism in the world, because you lose so much with the computer. We just really kinda have to get back to the heart of really jamming and feeling and touching and having emotion again. So that's what we really want to do.

MCR COMPANY

BY GAVIN BROWN

Is MCR Records a fulltime thing? I don't make a living by running the label, but I work for another company from 9AM to 6PM, from Monday to Saturday, so I cope with all the things concerning MCR as night on weekdays, on Sunday, and also on national holidays. So I don't have enough time.

What kind of problems are there in running a hardcore label in Japan? I think the financial problem is a very serious one, as is often the case with any other label. Not many HC bands exist here, so it's also hard to find a place and hold a show.

Is it difficult/expensive to press vinyl in Japan? It costs maybe twice as much money to have records pressed here in Japan as to have it done overseas... All the vinyl-pressing plants here will be closed within this year. It'll be totally impossible from next year to get anything other than CDs pressed in Japan.

So you scrounged up enough change to put out a record by that wild surf band down the block. Good for you, loser, now you're stuck with 1000 copies of some shit slab of vinyl that nobody wants, even if it is an daylo green/orange/pale brown/multi-splattered-etched-with-Traci-Lords'-tits vinyl. What's more, the guys at the pressing plant in Kentucky now refer to you affectionately as "the dark kid with money," and play frisbee with the master disc. So you lick your wounds, hide crates of records under your bed, and quit hanging out with the band down the block who still insist their failure is your fault. Next time, take note of Yumikes, who singlehandedly runs Japan's MCR Records (which has put out some 50-plus records/flexis/videos), sings in the seminal punk gangs, Fuck Guez, AND has a full-time job. That's more than I do, more than you do, even more than... [Discord Records] does!

Why is most of your stuff on flexi? Well, as the pressing costs are not very expensive, the products [flexis] can be sold at relatively low prices. Here in Japan, we have to pay ¥2000-¥2800 (\$20-\$28) for an LP, and ¥800-¥1000 (\$7-\$10) for an EP. You can see how expensive they are. However, a flexi is available for just \$2-\$3.

How much stuff is sold overseas compared to Japan? Do you have good international contacts? I suppose MCR is in contact with many people abroad, but I'm not good at English and I don't exactly understand what they say. In comparison with the domestic sales amount, I don't think much of that in other

countries, so maybe approximately one-quarter (one-fifth of the whole) copies go abroad.

Is it difficult for MCR to get distribution in other countries? The difference in language, system, and culture is a big problem, I think, but we haven't come across any serious trouble yet. What really disgusts me is that I have to pay lots of customs

What's the most popular record you've released? It's a difficult question, but I can't see SD\$-EP or V/A/Kabuki LP as one of the most popular stuff on MCR.

Doesn't Japan have a big scene? Personally, I don't think we've got a

big scene. Maybe I don't really know what's going on. Last year so-called beat punk gained its popularity, that is, those bands who just played the pop version of '77 punk and wrote totally unchallenging lyrics drew people's attention.

How do Japanese punks get such big hair and tall mohawks? Maybe they do it with something like spray...

Do you run into problems with traditional Japanese society, due to your musical tastes? There's almost no trouble at all. I think some people cannot get a good job because of their long and/or dyed hair. Sometimes there's some conflicts

among young kids, say, between punks and hoodlum-ish groups of reckless riders. But we don't have any serious trouble with the social system itself, as compared with the cases in other countries.

What don't you like about running a record label? Though I fix the date of release, some bands don't send me the master tapes in time (I think they've got enough time to do it). Everything gets delayed, including the arrival of the products from the pressing plant and the money from record stores. The initial plan is totally fucked up and that's what I really hate. Every problem is hanging over me and people complain to me. That rubs me the wrong way.

What do you like about running a record label? I can make a lot of friends and acquire tons of knowledge/information. That's a great advantage when I think of the period before I started running the label. All those things are very important as long as I live. So I feel fine about that.

Who are your favorite western bands? Do many people go to see western acts in Japan? My top favorite is Spemhilda! There are lots of other bands like, too many to mention... Foreign bands... can draw twice or maybe more times as many audience as Japanese bands can.

Do you think Madonna is cute? She's beautiful, but I don't really care 'cuz I cannot make friends with her anyway (laughter).

Contact: MCR Records, 157 Kamigata Maizuru, Kyoto 624 Japan. Thanks to Takuo Nakamura for translating!

NUMB II

BY LLOYD ULIANA

Why are you here? You're based in Japan and there's some sort of legal thing you have to figure out every once in a while to remain in Japan, am I correct there? You're absolutely correct... to get a new visa to work in Japan.

And you're also here to promote The Grandson of F's? Yeah. I figured kill two birds with one pebble.

There's two members of Nimrod from Canada: yourself and Tim. Would you please tell us a bit about the band?

We started actually in Montreal in 1988, 1989. Different drummer and then Tim left to Japan in 1990 and I followed suit and got a new drummer there. Sam, who used to play with the Dust Devils in New York, Steve Terror, and some other NY hardcore-type bands, and it worked out real well.

Aside from Nimrod, what are you doing in Japan? You're involved in some aspect of the music industry, aren't you?

Yep, working at KISS FM in Kobe, where I read the news everyday for one minute and do a rock show once a week.

You have a program which you'd like to syndicate or make available to various college radio stations in North America called Japandancing. Is that what you're doing at KISS FM or is this a separate project? That's the paying job. This is just for our pleasure and it's to promote Japanese bands, basically... I'm doing it with this guy, Dave Higgins, who runs a label in Wisconsin. 10 DUMB USELESS OPINIONS BY NUMB NUTS

The descendants of Ham are Chus, Mesraim, Phut and Chanaan. The descendants of Chus are Saba, Hevita, Sabatha, Regma and Sabathacha. The descendants of Regma are Saba and Dedon. Chus was the father of Nimrod, he was the first to be a conqueror on the earth. He was a mighty hunter before the Lord. Hence the saying, "Like Nimrod, a mighty hunter before the Lord."

That little script, folks, was taken from page nine of my 1500 page, twenty kilo, hardcover bible given unto me by Uncle Frank and Auntie Renza for my first communion May 12, 1974. Seventeen years later, it is yanked out from under the stairs for another purpose: to scrounge up a quote to introduce an interview with Zev Asher (vocals and gadgets) of Osaka-based Nimrod.

Asher (also known to Canadian university stations for his experimental compositions as Rougeage), bassist Tim Olive, and Sam Lohman on drums are Nimrod. They recently played a large outdoor music festival sponsored by the Kirin Beer Company (now brewed in Canada by Molson's—how 'bout takin' out an ad?) that was to decide the best band in Osaka. Suffice to say, Nimrod beat out nine other bands. Yikes! And while they've shared stages with Japanese noise bands Zent Giev and Mervue, they've also reached the ears of other North American rockers—early Swans, Bulldog Surfer, and some of the mid-'80s Homestead bands—as reference points. Seeing as I'm just dropping names here, I might as well include the Fall and Megadeth to this amalgamation.

Asher dropped by last month to tell us about his band and their debut full length release, *The Grandson of Ham* (which is a pretty good album, by the way). He also put out only 7's of Japanese bands. I don't know if you've heard of it, Public Bath Records?

Yes, actually; The Garlic Boys, Playmate, Subvert Blaze... Very good.

CITR's up on things. We're not just a hunky station anymore, we're rockin'. A couple bands we've currently got on cart from Japan include Gibbed, Pile Driver, Battle Attacker, Crazy Crow... Who! Randy just ran in this CD... some more Public Bath stuff, Sakin'. That's the new release.

Are you familiar with them? They're all-guy, sort of traditional punk band.

From the samples you use on *Grandson of Ham*, film's a big thing with you. You're obviously interested in American noise bands. What are you trying to accomplish via this medium?

To assault and entertain. To assault, insult, and entertain. If people are insulted, then that's

their problem. There are things that will insult people, I suppose. But it should be taken with a grain of salt.

You're on Bron Records, a fairly new label.

Fairly new, yeah, but getting up there with the indies in Japan. Bron is actually the name of a cough syrup that people drink and abuse... due to its cocaine content, popular with bikers in Japan.

The fact that such a healthy independent music scene exists in Japan is a huge surprise to me. Well, as far as the general music scene, I've been told there's something like 30,000 amateur bands in Tokyo. That's a hell of a lot of bands. Out of these, I don't know how many are independent, but a fair number, I imagine. There's a lot of people in Japan willing to take more risks than labels in Can-

ada seem to. Bron is run by one guy who is working fourteen hours a day in a convenience store to pay for our CD and he ended up having to borrow money from yakuza (loan sharks) because he was running short when the pressing was finally ready. So, it's a pretty funny story. This guy's putting his life on the line.

Does he have all his fingers? He still has all his fingers. I'm not sure about his toes.

We get lots of flexi discs as well, which is rewarding in that it indicates bands are making their music available even though vinyl and cassette format may be too expensive.

They're reasonably cheap to manufacture, I think even cheaper than they would be being—something like 60 or 70 cents a piece—and basically the band wants to put something out, but they can't afford an LP, so let's go with the flexi.

It's a collector's thing too. Although, I like the fact that people are disposable. Eventually something

happens.

How's media support for the underground bands? It's pretty good. There's quite a few magazines, but the club circuit is pretty bad and the audiences are really bad in terms of being reserved... guys.

Actually, Jarboe of the Swans told me one memory she will never forget about playing Japan, and it may have been Osaka, where the audience was almost lost in some hypnotic trance, coming forward and extending their arms out to Michael. She recalls it being a very emotional time, and what surprised her was, as you say, that the reputation Japanese audiences have for being restrained and conservative, which this particular incident obviously disproved. The Swans have made a big impact on the independent scene. There's a lot of bands that have drawn from the Swans.

The Japanese also have a reputation for being infatuated with American culture. What I can't figure out is how Wilson-Phillips

can be utterly adored in Japan. Radio and video stations obviously have a big role to play. Not music video stations so much. There isn't really any. There's a few shows. The media manipulates the audience and the record-buying public. They almost want to be manipulated. It's kind of frightening when you look at it in such a large scale form. These people buy what they're told and listen to what they're told. Dress how they're told.

Just as we are here. Just as we are; it's just a bigger scale.

With record charts, do the indies have their own charts and mags theirs? Or is there some crossover?

There's a little bit of crossover... Not that much. And it's hard form to follow that because a lot of the charts are in Japanese. I see what I can, but it's hard to keep track.

So, Nimrod are considering leaving Japan, or at least focusing more on your 'potential North American market'? First thing we're doing is trying to get the record or the CD licensed to an American or Canadian indie. If that happens, then definitely we're going to be pushing it a lot here. Tim the bass player wants to move to Los Angeles here. He's planning to do that in September or so, and I'll probably follow a little bit later. So we'll be playing Vancouver definitely in the fall, I think.

Contact: Bron Records, c/o Masahiko Nakabayashi, 2-10-7-506, Shimomachi, Higashi-odogawa, Osaka 533 Japan

THAI POP

BY LENNY MORGAN



Greetings

from Thailand. I am writing from deep within the forest near the Kampuchean border. Everyone here has a shaved head and wears a saffron robe. One is expected to meditate a lot; however, I choose to spend a little time reflecting on the current state of pop culture in Thailand. The monastery thugs confiscated my walkman and magazines, so what I put down here is from recent memory.

The first thing I noticed was the constant music coming from ghetto-blasters on the streets, storefronts, homes and cars. The floating discotheque that plies the waters of the River Kwai pumps out the volume until the sun comes up. In the cafes and, especially, the parks, there is always a group of Thais huddled around a guitar player, everyone singing or banging on something. People tend to put their car stereo speakers on the OUTSIDE, and sometimes loudspeakers are brought to the street from inside the homes, initiating

impromptu block parties.

My first few days in Thailand were spent in the backpackers section of Bangkok, where the music of choice is reggae, blues and classic rock (yeah, it rules over here too). More than one perfect evening spent watching the sun fall on the bank of some idyllic river was ruined by a falling (that's what the Thais call us light-skinned people) re-living scenes from Apocalypse Now with "Suzy Q" blasting out of his hut.

The Thais themselves don't particularly care for much Western music. At a disco geared directly to Thais, you'll hear maybe half a dozen western hits: Madonna, Pet Shop Boys, Rick Astley. There are exceptions, of course. The Thais have gone absolutely NUTS over a Joan Jet greatest hits package. And any Thai cover band that doesn't include "I Hate Myself Fo Lovin' Joo" and

"Ha Zoo Evel Seen De Lain?" in its set hasn't got a gig.

This sing-along-to-everything. In the discos, the DJ will cut off the sound so the kids can hear the whole club singing as loudly as they are. When there's a live band, people

Any Thai cover band that doesn't include "I Hate Myself Fo Lovin' Joo" and "Ha Zoo Evel Seen De Lain?" in its set hasn't got a gig.

clap at the beginning of the song when they recognize it, never afterwards. Time between songs is for wetting throats.

For the longest time, I thought the Thais had their own unique dance style; I sometimes went to the discos

just to observe it. (Not such an easy thing to do: discos get going at midnight and last until 3 AM. You wake up with the sun's heat at 7 AM.) It's not odd for people to dance at their tables all night. The "Thai Dance" is really cute, and—when the dancers

directly from The Twist. EVERYONE does it, and yet it's never touched Western shores." But before I got into the anthropology, the answer was given to me: they're all emulating Aom.

Aom (pronounced like the sound you make when you're searching for the right word) is quite a phenomenon in her own right. A 16-year-old orphan and self-proclaimed lesbian, she grew up in hospitals and is now top of the pops. Not a day goes by (except when that day is spent in a monastery far removed from civilization) that you don't hear one of her hits at least three times. People drop what they're doing just to dance like she does. Pin-up posters, T-shirts, at least two glossy fan magazines with lots of pictures and all the guitar chords to her songs: Aom is everywhere. There is even an Aom rip-off band that is

quite popular, too.

Look beyond Aom and you find a very vibrant and lively pop music scene. I don't know if I just happened to arrive at a thriving period or if the Thai public bury their performers. No one remembers who was popular last year, and the top stars—Aom, Nino, Tik Shiro, Nuvo, Christina (a Miss Thailand finalist)—have yet to release follow-ups to their debut albums. There is nightly rock video TV show and, on Sundays, there are televised open-air afternoon concerts. Everyone knows the words to all the songs.

In a place with a hungry bootleg market (western cassettes are less than half the price of Thailand's legitimate releases), and where movies, TV commercials and Levis come from America, sitcom television comes from Japan, and much of the cuisine is now just Chinese fare, the fact that the music scene is entirely dominated by Thai nationals is indeed extraordinary.



THE BEST IN LIVE
RHYTHM & BLUES
EACH NIGHT
1300 GRANVILLE (AT DRAKE)
FOR MORE INFORMATION CALL
681-YALE

VANCOUVER'S HOTTEST BLUES NIGHT CLUB

June 3-5
June 6-8
June 11-15
June 18-22
June 24-26
June 27-28
June 29-30

Chubby Carriere
Jim Brynes
Guitar Shorty
Ellen McIlwaine
John Hammond
Lowell Fulson
The Demons Jam
Session

DON'T MISS JACK LAVIN'S JAMS:
SAT. 3-8 PM / SUNDAY BLUES MARATHON JAM SUN. 3 PM-MIDNITE

OPEN EACH NIGHT FROM 9:30 pm - 1:30 am OPEN WEEKDAYS FROM 11:30 am

LICK ME
TASTE ME
BITE ME
CHEW ME

ON ROBSON



FLYING WEDGE
PIZZA CO.

Now serving coffee and salads too.

1175 Robson
681-1233

1937 Cornwall
732-8840

I CAN'T BELIEVE YOU OWN THIS ATTITUDE: A TALK WITH VIC CHESNUTT

by Lloyd Uliana and Karen Toddington

With a thrashed acoustic guitar, his pick gaffer taped to his slightly paralyzed right hand, a music business sense that would further compound the reality of layoffs at record corporations, and a new mini album, *Little*, to promote (whew!)—Vic Chesnutt found himself in town in early May on tour with Bob Mould, jivin' with the Maury's Got the Night Off gang.

How are you doin' Vic? Fine.
How are things goin'? Dandy.
It's this quite an extensive tour for you? It's the biggest one I've ever been on.

How many dates are you looking at here? A whole bunch... We did a bunch. Now we're doing a whole bunch more. You were at the New Music Seminar in New York last year. That was fun. It was the second time I've done it. Were you pretty revolted at the whole business end of things? No. Bored mainly.

'Cause you're part of it. I'm not too proud to be part of it, I don't think. I'm just a singer. It wasn't like I got a record out and have to be a part of all this—Oh, almost said a bad word.
You can swear here. This is Canada. Yeah, but what if my mother heard it.

But she probably doesn't have her cable hooked up. That's true. She's in Georgia. She can't hear that far.

You'd be surprised. What had someone like me saying they picked up CITR on shortwave off the coast of Scotland. Man, you are rockin' the world.

Yes, rockin' in the free world. I hate to bring this up, but I think I should let people out there know Mr. Chesnutt is from Athens, Georgia, home of all those wonderful bands. What wonderful bands? All they suck.

Well, one in particular is singlehandedly keeping the American music industry out of the red. No doubt. Tell us a bit about yourself. You used to be in a band called the La De Das. How'd you know about that?

You think I don't read? You think I don't familiarize myself with the people I speak to? Well, I forget there's one floating around out there, 'cause I'm just one little old guy.

You're not so old. 267.277.26. But all I did was record the record. I didn't distribute it, so I don't know where it gets to. I don't know where all the little lies get to. I'm Vic and I'm singing and I'm opening for Bob on this tour and we're having some fun. Bob smokes cigarettes and I wanna smoke some Canadian cigarettes, maybe... I just flew out to Seattle a couple days ago and drove up through customs and that was so much fun.

Was it a hassle? No, it wasn't. They were really nice and all the people there made jokes and I like 'em. I like 'em. **You didn't smuggle anything in for your friends up here at CITR?** Does smack count?

No, I was thinking, like... bootleg Metallica T-shirts. No, no, no, just a little bit of smack.

Little is on Texas Hotel Records who also handle Pig Dog Pondering, The Rollins Band, and Hetch Hetchy, with Linda Linmer a/k/a Linda Stipe. Agh. Quit that. Don't tell anybody.

What do you mean, "Don't tell anybody"? She's a good friend of mine. Actually, she married my cousin. Oh yeah? Cool. They're about to record some more... I think they're gonna go in with Michael. Oh shoot, to record a new thing. But I don't know if it's gonna come out on Texas or not. It's politics and everything. They might want to shop it or something like that.

We're gonna mention this name only once: Michael of REM. I won't mention it again. He produced Little, right? And he forked over cash for your production time. Yeah, he took me in and told me what to do and so I did it.

Mighty nice of him. By the way, have you heard the new REM LP? I've heard one song off of it: "Losing my reeliegeem!" Woo woo! I like it. I dig it.

Linda, Michael's sister or daughter or whatever, she did some vocals and keyboards on Little (laughs) I don't know what their relationship is. Well, she just sings and then I do everything else. You like the album? You hate it, don't you. You hate it! Promise, tell me you don't hate it.

You seem to do what you want and you don't necessarily cover ground that's cliché. It's all very personal, yet I can relate to lyrics like "live by the scam, die by the

scam," from "Soft Picasso." I also want to ask you about "Danny Carlisle," which features "Danny Carlisle, he don't give a shit about the contras/Danny Carlisle is barely grown and he's used up most of his options/But he'll still rather dream than fuck." Something like that. Beautiful. Well, it's kind of dated now.

Care to talk about that at all? You know how critics are always trying to dig into the words. Okay, well... I came home after a weekend of acid tripping and sat on my porch, still tripping. Then, all these three images popped up and that summed up my whole philosophy right there, I guess. That's about as deep as I can go.

To quote Stipe—sorry, this is your release and we're talking about Michael. I'm sure it's a problem with you. He said: "I just felt what he was doing had to be documented." A very rough, sort of live feel to it. You're obviously thinking about doing some more recording. Right, we're going in the studio in June.

Does that mean to capture something unique. There's nothing close to it. How are you going to change things this time around? Maybe get some rappers in, some dancers? Rappers? Well, I've been talking to KRS-1 and I think maybe we're gonna do a track together...

"Can't find nothin' on the radio..." No, no, I'm sorry. We're gonna do something. I don't know what we're gonna do.

Let's know it's gonna be good. And remember, get the Texas Hotel people to put out a dance track. Don't be surprised if there is actually a dance on there, because I'm thinking about it. I love the boogie wogie, you know that. You know I do.

Did you ever see Hüsker Dü live? Yeah... God, they were awful. The one time I saw 'em was awful. I don't think they were into it too much. This is probably 1986 or something. But he's great.

And you probably weren't on the guestlist. Actually, I was on the guestlist.

So it shouldn't have been a problem then. I can't be biased just 'cause I was on the guestlist. If it sucks, it sucks. The Buck Pets, they're your favorite band, aren't they?

Actually they were my favorite band. Are they from Georgia as well? No, I don't know where they're from. You like the Stone Ponies, don't ya; that's your favorite band.

No, not familiar with them... What's gonna be hot in the next little while? Is rap out? I don't know. I never tasted it.

You don't follow the college radio charts to see where Little is appearing this week? Yeah, right. There's, like, one person in the entire world that played that on their college radio show. I think.

That's not true. I mean, you've been drivin' across this country in the Bob Mould tour bus—Tour jet.

—haven't you come across some college stations like ourselves that are playing the release? Actually, all of them. Everyone in the whole country loved it, and they invite me to their station and we talk and...

Well, ya know, we bought a six pack of (carbonated beverage of your choice) and we got some ice here for ya... Oh, man!

I know you're not a drinkin' man. How you know that? What makes you think I ain't a drinkin' man?

I thought I was in vogue to drink and be a rockstar. You're right, I am.

Aaromith, Stones, they're all come clean. What's the story there, Vic? Paul Westerberg. He's clean. He's dating Winona Ryder, though.

One final thing I wanted to ask you. College radio: where do you see it heading? Bigger and better... And more payoffs.

Is that good for Vic Chesnutt? Well, I'll grease your palm if I have to.

I'll send your dance DJ a copy of the remix. Yeah, exactly, and I'll send you a sweatshirt and some designer spermicide or something.

And maybe a Stone Ponies poster to put in the control room.

My first ever interview:

I found a piece of sweaty black plastic in my hands, and J. Mascis of Dinosaur Jr. sounding a long way from home. The fuzz of the telephone was like a warm blanket.

LACKADAISICALLY SPEAKING TO J. MASCIS OF DINOSAUR JR. FAME BY NICOLAS BRAGG

Six years ago, three members of a rock and roll band came together to generate a few songs. Their music would be primal and so would their image. Their name became Dinosaur Jr.

I don't know what they are, you don't know what they are, they don't even know what they are: they just happen.

For many, listening to Dinosaur Jr. is like being wrapped up in a cocoon: furry and perfectly happy there.

The sound is triple, like an element of colour of life... You can feel it as it enters you and fills you up and slowly leaks out. The new album, *Green Mind*, sounds best on vinyl, even if it is on a big label. There is a certain homogeneity to the album: the songs are pure and ripe over ripe. "Thumb" makes use of a smooth woodwind intro. "How'd You Pin That One On Me" sounds like someone running a tap in the room next door—it's about emotions going down the drain. "Muck" is my favourite track. Then there is the quintessential "The Wagon"—a song that summarizes Dinosaur perfectly.

The frontman and resident lackluster of all this is J. Mascis, a self-proclaimed leper who undulates between noise and noiselessness. On stage, he is an exposed wire; his music invites us to exfoliate and join him. The words have enough references to bacteria and small smiley creatures that, if we added water, we would get yogurt.

The interview began. There were frequent spots of silence. My nervousness was virginal. The questions were long; the answers often simple.

Hi, J., can I ask you a few questions? Sure.

You must be pretty busy at the moment, you produced Buffalo Tom, recorded with the Velvet Monkeys, and did the new album. What's your motivation for all this? Boredom. Something to do, I guess.

How was producing? Pretty hard. Time consuming.

What type of environment do you look for to work in? I don't know, I mean, I don't really have much change in environments.

Have there been any changes in the writing process of your music? More time and money into the recording side of things, probably.

What was it like when Dinosaur first started out? It was horrible. It's not like being in a band is all that fun or anything.

Why was it horrible? No one liked us, and we kept getting banned from clubs. Too loud. If no one likes you, people get mad at stuff like that.

What are your words? The lyrics? I don't know, I just kinda whip it out; the music first, I mean. I don't really sit around writing lyrics; it's easier to do it when you have to, I suppose.

When you were a kid and you

first started playing the drums and guitar, was there any inspiration? Yeah, I started playing in a band, the band it was poor, beating on things around the house. I was a leaver, was great, pounding on these things.

Frustrated. Sure.

Are you trying to escape or elude anything by playing music now? Sure, getting a job.

Hasn't become a job? Yeah, but I'm better suited to it. It's not really any neater than anything; I just can't handle anything else.

Have you heard Sebadoh's "Gimme Indie Rock"? Yeah, I liked it the first time I heard it, but I got sick of it. It was funny, but now I just know Lou [Barlow, ex of Dinosaur Jr.] too well. I mean, it was cool to listen to it, but now it's boring.

What is indie rock? You know, the whole craze. Started with Sonic Youth, Hüsker Dü and everyone else. The drums and guitar are the main sound.

What does it take to be innovative nowadays? I don't know; doing something different that people like, I guess.

Can you think of anyone that is innovative at the moment? Sure. Not just off the top of my head, though.

What was it like to play with GG Allin in the superscum of New York? Harsh. Stressful. He wasn't bad until he got on stage and then he was fucked up, he started throwing the mic up his ass and shit all over the stage.

Did you know it was going to happen like that? Not really. I mean, one should expect it, but I'd never seen him before. It was with [Shimmy Disc Records and Bongwater superguy] Kramer and [Matador Records promo guy] Gerard Cosloy. He tried to piss on me.

Do you collect anything? Not really. Guitars, I guess. Old ones.

I'm thinking about collecting lunchboxes. What do you have?

The Dukes of Hazard so far... Lunchboxes are part of growing up; it was like a contest at school to see who had the coolest lunch box. My friend's got the Lost in Space one.

Any childhood heroes? Sure. The Fonz. It was cool when he jumped over the barrels on his bike. Where are you calling from?

Vancouver. It's the last day of the tour.

OK, J., thanks a lot. See you then. Bye.



Your basic interview; marginal even. The music of J. Mascis, however, is like primal ooze; it congeals all over one to the point of ecstasy. It's simple "rock and roll, drums and guitar." Sounds good to me. Besides, everyone wants to be beautifully simple at sometime in their life; it's natural. We were all hatched innocently.

How is Mendelson Joe?

Well, I'm pretty artistic, pretty obese, pretty angry—uh, pretty boring. The same old idiosyncratic, complex person.

How did you get into music?

When I was a child, like most children I was exposed to it, and when I was 11, I went to the closet and took out my sister's guitar, and I started to play it, and that was 36 years ago. I just taught myself to play it, and I'm still learning now.

Did you learn other instruments, too?

Not really. I mean, I taught myself, to some extent, how to play bass, drums and piano. But I wouldn't call myself fluent on those instruments. Guitar is what I know how to play. On the *Addicted* album I play bass on one of the tracks, just because my ideas could only be played by myself, and on a lot of my recordings I play drums. To play an instrument is very easy if you're naturally talented and if you recognize your limitations. I'm one of those musicians who knows their limitations. Fortunately on guitar I'm not so limited.

What were your early influences?

I think of myself as a thief of blues idioms. The blues music always spoke to me. It was sexual, it was direct, it was physical, it was open to improvisation, it was strangely structured... If I could think of some sort of foundation to what I consider a songwriter and as a player, it's all a bluesy music. In the beginning, I listened to Jimmy Reed, early Elvis Presley, Ray Charles, Little Richard, Chuck Berry. Most of those guys were black but blues was an essential ingredient in all their music. Later on, I matured a bit and I discovered agony named Muddy Waters, and a legend named Robert Johnson, so there have been many, many players I listened to in my teenage years, but by the time I was in my twenties, I was starting to find my own way, utilizing the inspiration that blues gave me. At the age of 46.8, I've got my own thing pretty much.

I appreciate the sense of humour that you inject into your music.

Humour's a rare thing in Canadian music. I think that for Canadians, especially English Canadians, conformity is essentially the lifeblood of Canadian music. Conformity and cloning. It's opportunism. I've never followed any trend whatsoever; I've gone my own way all along. That's why I'm able to produce something that's like nothing else.

You don't follow the formulas of today's music.

Well, formula music means basically conformity to make money, and in my life, I believe my blessings are to be free and to be healthy, and when one is an artist and conforms, then one doesn't make art.

When did you start painting?

Painting happened just as an accident. When I was 30, I was going through the garbage—I'm a garbage-picking man—and I just found some acrylic paints, and I took them home and I just tried to see what it

was like, and I haven't stopped since.

It's great that you found something so late in life and were able to latch right on to it.

Well, I hope it's not late in life to be very frank. I've been very fortunate, resourceful. If you lock me in a room with bricks, I'll build something. I'm a creative person, and anyone who's truly creative can be creative in almost any medium. It's just that simple and that difficult.

Do you play live in Toronto?

Yep; not too often, but I do, and I'll be actually performing concerts in Toronto on [June] 5th and 12th. During that week, I'll be holding the Gigantic Joe Festival, a big exhibition of my paintings at a local gallery called The Lake Galleries—they're actually quite large—in Toronto, so for anybody who's travelling out to Smeagopolis, come to the Lake Galleries from the 1st to the 14th.

Do you work in other media?

I have sculpted. I've done a lot of things, but I wouldn't call myself a sculptor. I would say I am principally skilled in the area of acrylic painting but I am also a writer. I've written a couple of books, but they're not published. One's called *Mendelson Joe, a Man and His Penis*, and I'm not sure what to call the other one. They're called "A Clef" which is basically reality with substitutions for names to protect me from being killed. So these books, like anything, you have to sample it to know whether or not I am a good writer or not a good writer. The music will tell you whether I can write.

Do you have any plans for touring?

If there were healthy demands, and healthy means to me not just interest—the way to express one's interest in a healthy way is by money, that is the currency of respect in our society, and it's too bad that that's the only currency. No, I have no plans of going out West at this point, but there's been a few offers made since this album was released. There's been some interest, and I'm just going to wait until I'm satisfied. Travelling to me is not fun unless I'm in a canoe or on a very special motorcycle.

You dedicated your new album to...



to environmental activists.

I've been pretty active in the envi-

ronmental movement for a long time. In 1980, I fasted for 100 days to protest what I call the "Conspiracy of Apathy" that surrounds nuclear power in Canada. We have a very unique situation in that the nuclear industry is owned, like in Russia, by the government. The government of Canada regulates the nuclear industry and, incidentally, there is a law that protects the nuclear industry from any real liability. There's a limit to the liability that the government or the nuclear industry may suffer, which is 75 million dollars.

That would buy maybe 20 houses in affluent areas.

There's a huge fear of what nuclear power stands for because this stuff is UNHARNESSED, as it inevitably becomes; because we humans are flawed and we don't make things perfectly (even though we like to think we do), and the danger of nuclear power, of the dissemination and proliferation of radioactivity, these things cause all kinds of cancers and birth defects. The long term effects of radiation last thousands of years so, as a result, we're messing up the genetic makeup of the whole planet, of ALL organisms, and I don't think that humans are the most "important" organisms. The earth is literally our mother, that is, the source of our existence, and when you mess with this, as we do in the name of so-called "energy needs"—which I think is nothing but greed and consumption—then we're messing with the planet. So nuclear power to me is a big, sick mistake. Those who propagate it literally push it, like a drug, and those people are very sadly misguided at best.

There's documentation from as early as the mid '50s that a nuclear dump in the Urals Mountains in Russia exploded, and there were hundreds of small communities that disappeared. If undocumented, it's just that people, especially in Canada, seem to have their heads in the sand full time. I don't under-

stand it. This is why environmental activism is so important. To be an activist doesn't mean that you carry a sign on Saturday night at the legislature in Victoria; what it means is that you take an active responsibility for what you do, the waste you create, and the governments you elect. If you don't like what they stand for, work to elect someone else that represents your view.

In Vancouver, our recycling system collects newspapers, glass, cans and hard plastic from homes, yet none of these things are recycled anywhere in B.C. or even Canada. All the materials that are collected are just sold very cheaply to other countries. That is exportation of a resource, and that's what Canada's known for. We sell off our resources, including these resources which we COULD recycle, and that's the worst thing we can do. What we have to do is learn to take the resources we have, which includes everything from timber to garbage, and learn to create our own industrial base, based upon exploiting whatever resources we have. I'm not suggesting we exploit forests as a resource; the resources we have have very much to be discovered. We have to learn how to produce products that are good, so that the world comes to us because of the quality of what we produce, rather than exporting nothing but raw resources that come back to us at great cost.

Do you think your career choices have made it harder for you to make a living? Totally. If you go your own way in anything in life, you will suffer the consequences, but you'll also reap the benefits: self-respect, fulfillment, and inspiration. Beyond words. I mean, that's why I'm still writing songs in 1991, because I'm excited as hell. My ambitions in life have nothing to do with fame and fortune, my ambitions are to communicate thoughts that inspire and awaken people to stop living lives of impotence.

Many do. Most, in Canada, I mean, we're personified by our Prime Minister. By a majority, we chose this man and he personifies us. This is an impotent, lying person. I don't really think about what he says anymore because I'm at a stage where I believe he's a congenital liar. I'm reluctant to think about what he says. I mean, he gave us blood on our hands in a war that we catered, literally, were catering. He has destroyed the communication system in Canada by rapping the CBC and dismantling the rail system. Meech Lake has divided Canada. GST has put us in a depression which I don't see any way out of. I don't think we're heading for a shift upwards, at best we're going to plateau downwards. The GST has exacerbated this, as well as this so-called "free trade" with the Americans. Canadians have elected a guy who has misled us, and misguided us. Right now we're a nation of service workers and we sell our resources. Bad.

It's been very good talking with you, Mendelson Joe.

104.

Mendelson Joe, Toronto's multi-faceted musician-artist-writer, recently phoned *Discorder* to talk about his new album. *Addicted* is quirky, humorous, jazzy and fun; a great complement to his previous album, *Born to Cuddle*, which featured the Shuffle Demons as Joe's backup band.

POISON IDEA

How come you guys have been together so long and have never been to Vancouver before? We played as far as Seattle. We had some kind of problems with passports and stuff; none of us had them. When we'd come up and do little jaunts, there was nothing really happening in Vancouver. There's been times when, you know, club-wise

it's been pretty dead. I didn't know it was a 19 and overtonight, though. I maybe would have had something else to say if we possibly could have played somewhere else.... I remember what it was like being 15. I remember standing out in front of the Ramones being pissed off. Standing up against the wall and hearing them inside of this barplay-

ing away [sympathetic laughter for all the under-agers].

What's happening in Portland these days?

It's kind of a trickle-down effect from Seattle. People wanna think they're kinda like Seattle: they're growing their hair long and playing old retro '70s drag, metal.... You

know, synchronized hairtossing. All that Slow, Mudhoney disease. But we have everything there. We got some rap going on. A lot of punk bands still; those GBH guys. And you got your speed metal. Cryptic Slaughter moved from Los Angeles to there, so we've got a huge speed metal scene.... It's pretty cool; pretty small, safe, clean.

But you guys are still the kids down there, eh?
No, not really, because we've been there forever so people are just like, "Oh, those boring old twats again. Oh give us a break."

They still come out to your shows, though, don't they?
Oh yeah (repeatedly). We play, you know, but not that much 'cause we just hang out mostly, like homebase, and get rested up to go other places. But when we play.... we get our friends and our families there. We all sit around and cry at the end and everybody sings. It's like a big Irish wake or something.

Are you gonna be around for a while?
Oh, yeah. You know, we've put ten years into this band. It'd be kind of pointless to break up and start over and do something else right now. I'm looking forward to the next ten.

Do you have lots of energy?
No.... Just enough to play rock and roll. It takes everything out of you. Completely. But if I worked a job doing something, I'd probably be doing my all there too; being all I could be.

I was expecting you to be harsh, but you guys are mellow. Did you have a long trip?
We just smoked all of our pot before we crossed the border. We had, like, tons of pot in Seattle. Our friends gave us some big buds, but we had to get rid of it. I ate a big bud before we crossed over, so I was stoned.

Get some alcohol into you before the show.
Yeah, I love Canadian beer.... They've got the greatest commercials, too. I remember we used to pick up some Canadian stuff on our TV and they have, like, people laying on the beach, like telexless and stuff, and saying, "Go for it—Canadian Red" or something like that. Talk about using sex to sell. It's like, if you wanna be beautiful and tan on a beach, buy our beer and you will be.

What keeps you motivated?
Since I was a little kid, what we wanted to do was play in a band. And really, it's a blast. It's like fun. You know, when I was in high school, I was just, like, "Fuck high school. I don't wanna do this. I wanna play in a band." That's why it's called playing, because it IS playing. It's just having a blast.... It's the best job I could possibly have. New stuff comes out and motivates us. We hear something that's really great: a new rap record. We're like, "Wow, that's great. Let's go out and jam."

So you're into rap?
I've always been into it, but not so much now. Now I'm into.... Well, I'll

show you. [He hastily pulls his jacket from behind him and shows the lone pin armband donning it].

The Smiths? Are you serious?
Yeah. Since we went to Europe.

You're getting soft, man.
No, I mean, there are still bands like Gism from Japan. Or when we were in Europe, Extreme Noise Terror and Chaos UK and all those people. I still love punk. Punk music is really great, but, well.... I like everything too.... There's, like, Urban Dance Squad. They're, like, great. Those guys really rock hard. And, you know, the Pogues are great. They rock non-stop.... You know, you don't have to just listen to the Exploited 24 hours a day.

Poison Idea seems to have so much anger; what are you directing your anger against? What issues really piss you off?

Well, we write songs. The music's pretty angry and stuff too, but to match up words to go with the music, you have to write something pretty intense, so it's not really topical. It's not like we're gonna write something about the Kurdish refugees, or something like that, because in five years from now, people are gonna be, like, you know, "What was a Kurd?" When we started out, [we'd have been] writing songs about Jimmy Carter or something. A lot of kids today don't even know who Jimmy Carter is or was. So it's things that last forever, like personal hate, frustration, depression. Things people can relate a hundred years from now 'cause it's still going on, like injustice. Things that aren't really gonna change. A friend of mine gets his head cracked by a cop and I'm gonna write a song about police brutality.

That's why it's called playing, because it IS playing. It's just having a blast.... It's the best job I could possibly have.

talify. If one of my friends dies by drugs, I'm gonna write a song about how fucked drugs are. Or, I'll go on a drinking binge and get thrown in detox. I write a song about being washed out of my head while being thrown in detox. It's just a little more personal than, you know, "No War" and shit like that, 'cause I'm down on that too. I don't believe in all the shit that's goin' on as far as animal rights and all that kind of stuff, but someone else can take care of that stuff.

Are you getting rich off American Leather [Poison Idea's record company]?
No, not really. We're paying our rent; that's about it.

Are you producing other bands?
We really don't have enough time. A couple of people have approached us. You know, they hear of American Leather Records, so we get these promo packs with these really strange

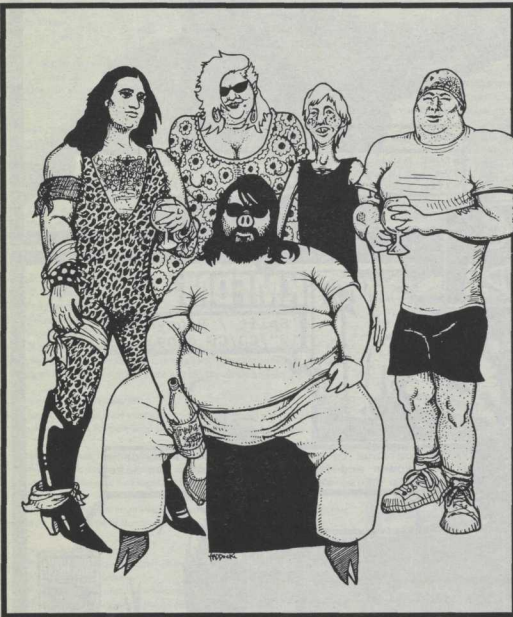
bands, like, from New Jersey. Guys with big afros and electric guitars influenced by The Guess Who, Jimi Hendrix, stuff like that.... Well, we tell them that we can't even take care of ourselves, let alone babysit someone else. You know, it's hard enough getting everything out. And then if something fucks up, we have no one to blame but ourselves.

What kind of following do you have?

Ah, punks. It used to be just nothin' but punks, but then the metal-thing crossover came and they liked it 'cause it was fast. And now it's probably still the same.... Well, we do that thing with Sub Pop, and it was kind of a little almost college-y in a way. So people are, you know, giving us a fair chance. They don't seem to mind it. Like the last show, a bunch of really square people were there.

I heard you stage-dived and put someone in the hospital because of it.

I don't really know. I've jumped off on a lot of people. I always got busted up stage diving, in my youthful days. I'm wearing these huge motorcycle boots and flipping around and um, I can't really remember. One friend of mine.... was in NA and somebody said, "Oh, you know Poison Idea," and the kid goes, "Yeah, the fucker, he jumped off the stage once and landed on me, and dislocated my back and to this day, I have to go to the chiropractor." I never even knew I did that. Or one of our ones in San Francisco, the goes, "I know you," and I just go, "Oh, really," like, ha ha ha. And she goes "You're Poison Idea, right?" And I go, "Yeah," and I was sort of like, "Why?" She said, "You jumped off the stage once and crashed my foot. You broke my foot." I was, like, going, "Oh no. No. It wasn't me." And she goes, "Yes it is" and she pulls off her shoe and there's a big purple gash in her foot. She was going, "You did this to my foot, you bastard," and all these people start looking at me. "Hey, what's going on? What are you doing to this girl?" They start coming over. She's like, "Ahhh," screaming at me. "I'm sorry, I'm sorry." I did kick a girl once. I did a flip at a DOA concert. Yeah, in Portland, and that was a long time ago. It was when the Fartz were still around, so it shows how long ago that was, 'cause the Fartz played with them. Poison Idea, the Fartz and DOA. And I did this flip during "New Wave Suck" and kicked this girl in the face, and didn't know about it until people told me a couple days later: "Yeah, you kicked this girl in the face and split her face open. She had to go to the hospital and get stitches." I go "Really? Do you know her number?" And I didn't even know who this girl was and I called her up and said, "Hi, you don't know me, but um, I guess I kicked you in the face." She goes, "Thanks, you're so nice for calling." Yeah, she says, "I told my dad I got hit with a car door. I said I opened the car door and it hit me." I was going, "I'm really sorry." She said, "It's OK." Then I sent her flowers and stuff because she's got a big purple scar on her face and she's a pretty girl and she'll have it for life. Consider us engaged.

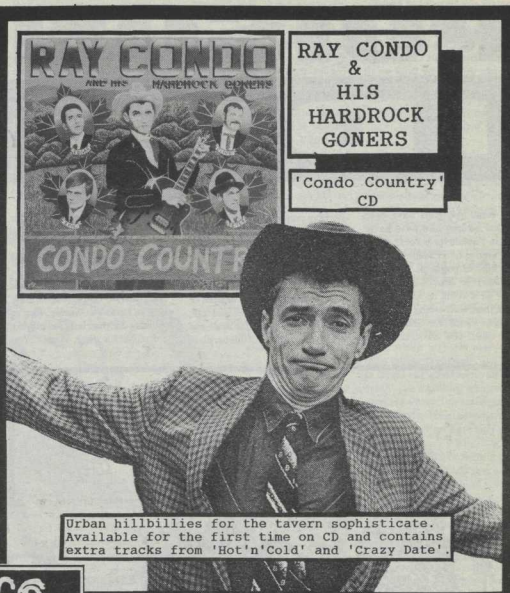


by angie finley



MY DOG POPPER
'Buenos Dias Jesus'
 LP/CS/CD

The Neighbor Of The Beast is resurrected with 11 new tracks of heavenly sin.

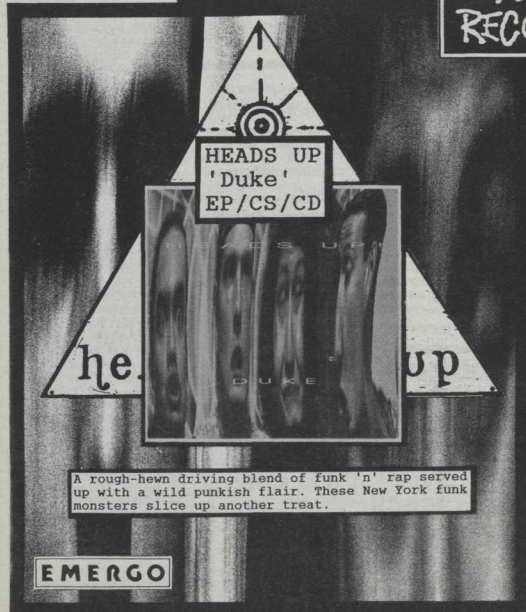


RAY CONDO
 and the **HARDROCK GONERS**

RAY CONDO & HIS HARDROCK GONERS

'Condo Country'
 CD

Urban hillbillies for the tavern sophisticate. Available for the first time on CD and contains extra tracks from 'Hot'n'Cold' and 'Crazy Date'.



CARGO RECORDS

HEADS UP
'Duke'
 EP/CS/CD

he. DUKE up

A rough-hewn driving blend of funk 'n' rap served up with a wild punkish flair. These New York funk monsters slice up another treat.

EMERGO



KMFDM

'Split / Piggybank'
 12"/CS/CD single

KMFDM continue to astound and deter with deep throat tones and female vocals which mix like methane on these resonating hymnals.

1000 HOMO DJs
 'Supernaut / Hey Asshole'
 12"/CS/CD single

1000 HOMO DJs sperm out with the Black Sabbath classic 'Supernaut' and a raw cop encounter that grinds and shaves and tattoos into your flesh.

WANT TROM!

CAT'S GAME

Juke Plaid of Cat's Game says the band and the talent are here in Vancouver, but the support and enthusiasm are not. People tend to watch and criticize bands as opposed to getting into them and participating. Their favorite Vancouver act is NoMeansNo. Together about a year, the band have a ten-song demo out (to be praised next month) and two brand-new recorded tunes that will turn into a single, hopefully with Dave Spicer doing the producing. The Game haven't been to the Stage, but did get the famous Skin Yard invitation at their last show. Bassist B. Nobody thought of the name in remembrance of the childhood tic tac toe years.

SPARK MARKER

Kick my butt.

Introduce yourselves.

Kim: Guitar.

Alex: Guitar.

Brian: Vocals.

Rob: Drums.

Darren: Bass.

How long have you been together?

B: Nine months.

K: Our first show was in December and since then we've started taking it seriously.

Where did the name Spark Marker come from?

K: A fairy came to me in the middle of the night.

Influences?

B: Everything and anything. Not just music, but also these four guys in the band.

R: Slayer, Sepultura, Helmet and all death metal.

K: Musically, we listen to tons of different stuff and, although we hope that we do kinda have a DC [Discord Records] sound, we're not trying to sound like Fugazi!

What are some ideas behind the band?

K: We are into everything the [Guest Quest Music] Co-op stands for, but we don't try to make any sweeping statements. We just try to be aware of what's happening around us.

D: We don't play bars.

K: If somebody was getting beat up at a show, we're not going to keep playing; if there is something to talk about and something to notice, we're not going to ignore it. We're not there just to play music and get drunk.

So you'll never play bars?

If a bar could legitimately guarantee that anybody could go to the show, then sure, but music is for people of all ages, not just nightclub critics.

What about your own personal viewpoints?

K: We all have our own ideas and the band isn't reflective of any of our personal ideas 'cause it would get confusing because we are five completely different people.

B: Sometimes, though, since I write most of the vocals, my ideas come across stronger than the rest of the band's.

What are your future plans?

K: A 7" on Final Notice Records [Kim's label] by the end of the summer.

B: We have lots of dreams.

K: We would like to tour, but when we played Kamloops with Coffin Break, we borrowed my sister's van and it broke down so we are already in debt for one van.

What was your best show?

K: Has to be Whistler with Sludge and 10 Feet Tall at the snowboard competition. Over 500 people in one house.

B: It got kinda ugly.

D: Was standing between the TV set and my amp with my head wedged in the roof.

What are your goals with Spark Marker?

K: We are just Spark Marker, nobody special; a band.

B: I'm not out to create any militant actions, but if we can influence anyone as much as I have been influenced, great.

R: We're not out to start a new all-ages scene, but just pick up the old scene.

What's the hot bread idea for summer?

K: Vegan hot dog buns.

10 FEET TALL

10 Feet Tall are nice, coherent guys who live in a suburb that I would get lost trying to find. Hell, their phone numbers are long distance from where I live. Still, they probably get tons of chicks.

Introduce yourselves.

Kyle: Vocals.

Rob: Bass.

James: Guitar.

Colin: Drums.

Agess?

R: 19.

R: 19.

No, really; what are you, 14, 15?

K: Sorry to tell the truth; I'm 19.

R: Um, 18. I shouldn't be in this bar.

What are your influences?

K: Upeast stuff: the Doughboys, SNFU.

R: It's hardcore music but not basic powerchords; it's more melodic, intelligent.

How long have you been together?

K: We've been jamming since we were kids but only seriously since last summer.

Are you excited about the onset of a new scene?

R: There is obviously a new era of bands that hopefully won't get exhausted 'cause you'll notice a lot of shows have the same bands.

Do you think the scene will die again in a year?

K: I don't know. It seems that a lot of the bands that are coming up are a lot more positive, and in it for the right reasons. In the past, drugs and alcohol killed the scene, but this time, everyone is a little more serious.

Are you guys straightedge?

K: I am, but it has nothing to do with the band.

Do you have any tats?

R: We do our own using a shaver motor and guitar strings (unveils some cool work). Pretty standard jail issue equipment.

What are your future recording ambitions?

R: We just did our first demo so we're still wet behind the ears.

K: We are holding out for RCA or Capitol.

What do you believe in?

K: Love.

R: Positive attitudes.

If the band had to fight Blasphemy, who would win?

K: We could probably run faster.

R: We're more cunning.

K: No, seriously; if it came down to a fight, I'd give them all my money.

HARD CORE

Yes, it's local time again and *Discorder* has attempted to round up as many hardcore bands as possible. The names may look somewhat familiar due to their coverage in recent issues, but believe you me, this is not some cheap rehash filler tactic (I hope). Think of this article as an instalment in Vancouver's ongoing, original-sounding, hope-to-fuck growing hardcore situation. So, for those bands that were missed here, don't panic (or get choked). We will get you the print you need and deserve in future issues. By Gavin Brown and Kevin McCandless.

VANCOUVER

FACEPULLER

Jim and Brent of Facepuller say they've had 1000 copies of their single printed, which have made their way to San Francisco, Ohio, Belgium, France, and Vancouver's own Final Notice Records. They plan to do a BC/Klondike Trail tour as soon as possible. Ken Marshall has turned out to be their somewhat patron-type producer, giving Facepuller special priority when not working with Skinny Puppy; the Puller appreciates this attention and plans to take full advantage of it with some late night weekend mushroom studio time. Facepuller's favorite bands are Tankdog and Reignition (Jim's and Brent's respectively). The Puller like Vancouver and wish to stay.

SLUDGE

Sludge live with their parents, get drunk and tattoo pentagrams on each other. They are cool. I am not. When I tried to give them, they got drunk and tried to tattoo pentagrams on me; these guys would do well in prison.

Introduce yourselves.

Cory: Guitar.

Brad: Bass.

D'arcy: Drums.

Chris: Vocals.

Connolly: Vocals.

How old are you?

Chris: 21.

Cory: The age of the band?

Come on, how old are you?

Cory: Like, how long we've been together?

Connolly: I'm 19.

Brad: The average age is 20.

Where are you from?

Chris: Coquitlam, New West, Burnaby.

How did a punk rock combo get together in Coquitlam?

Chris: We all watched Suburbia.

Brad: It's a fluke we all got together.

[At this point, everybody started yelling out the various parties they met at; it confused me.]

You've put out two demos and both got positive reviews in MRR. What has other response been like?

Cory: The first tape got a good international response but I sent out 50 copies of the second tape and nobody wrote back.

Brad: Nasty Mix was the only record company that bothered to write back.

What are your influences?

Chris: The devil.

Cory: The Melvins, Neurosis, Poison Idea.

Brad: Sabbath.

Is opening up for the Melvins pretty exciting?

Cory: We owe them our existence. We saw them in Seattle about ten months ago, said fuck it, and recorded our second demo. They inspired us even though we're shitty musicians.

Do you have any groupies?

Chris: Mass, but we don't know them yet.

Brad: We have to rack them off.

People like you. Why?

Brad: Word of mouth.

Chris: They only come 'cause they want to beat us up after our shows.

What are your songs about?

Chris: The songs are written and titled before the lyrics so the lyrics have nothing to do with the titles; they're surreal and about revenge.

Why do you have two singers?

Cory: We kicked out one singer and felt bad so we got Chris and we couldn't kick him out when we wanted the other one so we kept both. We've never been fussy about singers.

Chris: In other words, it was pity.

Cory: It wasn't pity; we were assholes about it.

Chris: But we're all brothers and we truly love each other.

Was it time for DOA to break up?

Chris: Just about!

ZONE

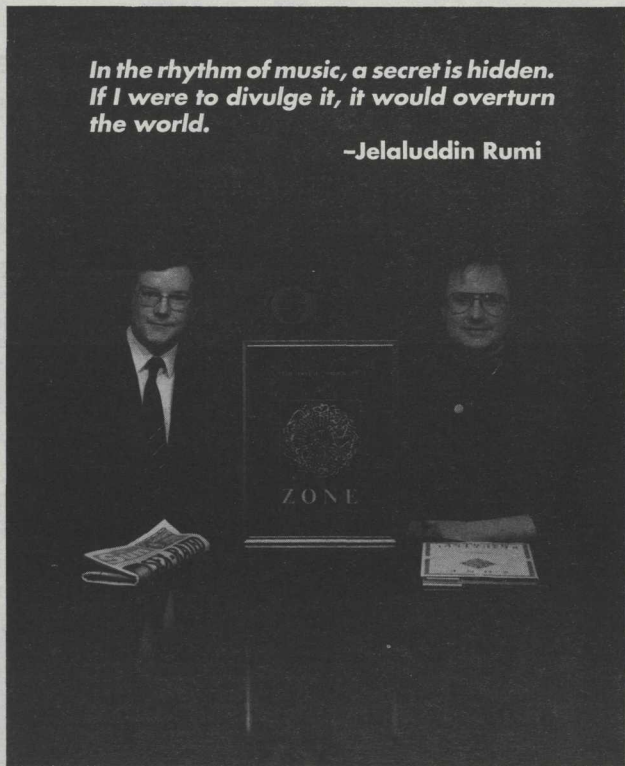
by

Lloyd

Uliana

*In the rhythm of music, a secret is hidden.
If I were to divulge it, it would overturn
the world.*

-Jelaluddin Rumi



Zone is a creative unit, based in the UK, who recognize the apparently differing individual, religious and social needs inherent in all cultures as permutations upon the central NEED for Love, Life and Light. The constant revelation of this NEED allows one to be open to an ever-expanding awareness of the communicative interconnections potentially inherent in everything. Zone's field of work lies in the expression and communication, through varying artistic media, of this vast expanse of potential energy and the constant revelation when one is receptive to this NEED.

-Zone press release



**DJING
BY
CiTR**

today's classic rock

20 DUMB USELESS OPINIONS BY NUMB NUTS

FANZINES, Part I

by Nardwuar the Human Serviette

So Mr. Sparkey's got rhythm and a shot of the blues. But WHOA DADI, your own dignity and self worth is totally low. What makes George Sparkey tick, you ask? Well, he buys fanzines: cute, tiny, little typewritten mags, available at better outlets everywhere, or through the mail. Just a few of the many essential fanzines guaranteed to give you the darlings' inside secrets, many a kick and peek for this month are as follows:

PSYCHOTRONIC VIDEO

As *Psychiatric Postmortem Encyclopedia of Film* (1997) and *Psychiatric Postmortem Encyclopedia of Television* (1998) have been published, I have been able to find out a great deal about the "B" wanted that I had been told was simply furnishing a giant target for on-screen murder. I'll never want to know about the interview. (In 1997, I took out the way-out-of-control "dozens of strange review" that had been written to lure or repel the flicks discussed in *Psychiatric Postmortem*, and plenty of film critics are included each day for your reading pleasure.)

SNIPEHUNT

Whatva we have here? A well-crafted, informative-but-still-stylish music paper that's packed with youth and culture news, and has Hufers and the Detectors, and Buffalo Tom and Mining Bird and local indie bands featured in *Top 50 Singles*, in this particular instance, to top our music record, grapping Seattle, Eugene and Portland scene reports, record and live gig reviews, a pull-out comic section and, can ya dig this, an actual interview with legendary Fantagraphics artist Daniel Clowes. Top three bands on their super-scientific and ultra-comprehensive *Top 69 list*: Oswald Blue O, NoMeansNo and The Thinking Fella Union. Yeah! (Free in the Portland and surrounding area—some copies in town at Scratch and the Crud Elephant—or write: PO Box 8603, Portland, OR 97207.)

MURDER CAN BE FUN

poetry murder and death in a way you've never seen chronicled before. Latino and San Francisco native, Mair (aka Johnny) fascinates readers with his mingling of the macabre and the mind-bending. From natural disasters, man-made catastrophes, wars, death (yes, even love) this issue also contains a large collection of our favorite book reviews, as well as news in the wide world of death. Just one, you ONE, of the outstanding pieces in Rows 439 is an excellent entry on "Death & Dances" that "skipped" waiting for the next issue. The author, a dancer, explores the ancient pathologies we're captivated from Mister Bones sleets, who corpse hopped up and down in the Rivers of America, and the real reason the guzzlers of Tornadoes and emotionally flooded with blood after the People Mover went berserk. A tickler for the dead, "Mair" is by no means a one-trick pony. He's got a lot more to offer. Check out his history story "Get this jaw" (C.S. USA, page 11) and Mair, PO Box 690111, San Francisco, CA 94109.

[illegible]

WET NAP

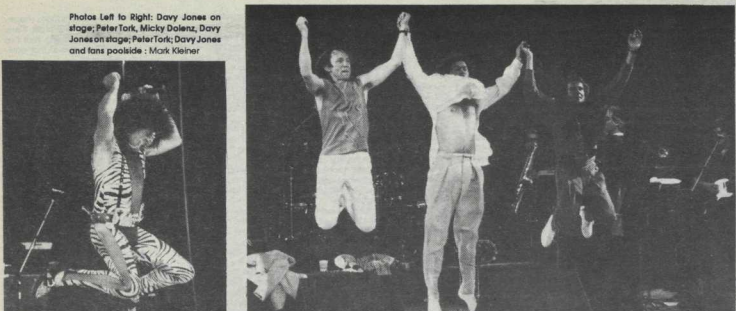
Relatively brand new and rip roaring to go, *WetNapp* pledges to provide entertainment for cheesy, whining, Victorian people. And what might that be? Well, daring literary jaunts into "petting," and your "private parts," insightful do-it-yourself interviews with local "Tea and Cucumber" combos.

FACTSHEET FIVE

Please note, Mr. and Mrs. Baby Wornington, yes you, dear reader, that *Factsheet Five* is the most primo Fanzine/Underground Press/Comix/Poetry/Video/Audio Listings magazine around! A monthly listing of "zines and other stuff that's cool" to those who cared to look, where do get stuff from (and to) Jesus/Cross. *Factsheet Five* will definitely turn a chunk of underground into your heart. Olé! (SS posted from Mike Gundersen, 6 Arizona Ave, Erie, Rensselaer, NY 12344-4502.)

Is it
COLD to
the touch?

Photos Left to Right: Davy Jones on stage; Peter Dinklage, Micky Dolenz, Davy Jones on stage; Peter Dinklage, Davy Jones and fans poolside; Mark Kleiner



MONKEEING AROUND!

A 25th ANNIVERSARY CELEBRATION

By Mark Kleiner

Pop culture's nostalgia clock generally works in 20-year cycles, a phenomenon that explains the attention currently given to the likes of David Cassidy and Donny Osmond. 25th anniversaries are less ballyhooed in this regard, possibly because the ageing celebrities' personal and professional lives are that much more out of whack with their legends. So why back this trend with an article on the Monkees (who celebrate the 25th anniversary of their television series and first recordings this fall) when we could easily declare our debt to the Partridge Family or the Defunktions? Indeed, in a year that has witnessed the enormous success of artists like Milli Vanilli and NKOTB, much of what is usually deemed unique about the Monkees and their "plastic" beginnings is virtually redundant in comparison. Instead, because this year is also my 10th anniversary as a Monkees devotee, my aim is only to acknowledge the place the group has had in my life and possibly remind us all of the debt we owe to our favorite media delinquents, past and present.

Do you have a first Monkees re-run memory? I was ten years old and spending my summer at trombone camp in Saskatoon, catching North Dakota cable TV in my spare time. One afternoon, I caught the tail end of a Monkees episode and my life was changed irreversibly. Within a year I'd lost interest in virtually everything else: I was a hardcore fan. Without any airs in Saskatoon share the fascination, my fandom became all the more vigilant. Besides writing regularly for what is still the greatest Monkees fanzine in the world, *Monkees Business* (2770 South Broad Street, Trenton, NJ 08610), by eighth grade, I was compiling a petition to return the Monkees' series to my local television station. My efforts garnered five hundred names, however, the obvious fallacy of many of them (a different "Peter Turk" signed three times) undermined its effec-

tiveness. For this and other activities, I earned the moniker "Monkeeman" from my peers, a distinction I was never able to satisfactorily live down.

In lieu of any immediate camaraderie, I established a network of penpals on all continents with whom to "share the flame." The fact that one of them was a poor farm girl from Wisconsin who used to send me drawings of what the Monkees would look like if they were horses (yes, Mike was a Mustang with a green toque), and another a 23-year-old unemployed library technician from Surrey, attests as much to the wide appeal of an act like the Monkees as it does to the significance of our shared interest. When the latter came to visit me one summer with the news that she was now a Tears for Fears fanatic, the reality of the all-encompassing Monkees bond became clear. In desperation, I took her to a Howie Mandel movie and showed her where the Monkees was. What else I time comes to do?

The time comes in almost every fan's life when he or she has a chance to bridge the gap between fantasy and reality, and gets to meet, or at least see, the idol first hand. During a family trip to England in the summer of 1985, it looked as though my time had come: Davy Jones was scheduled to play celebrity tennis, as well as the role of Jesus Christ in a production of the musical *Godspell*. For very mundane reasons, the opportunities fell through and I was heartbroken. That fall, however, I had my spirit lifted when Davy sent me a picture of himself wearing a fishnet sweater, signed "Mark, All the Best, David Jones." On the eve of the Monkees' 20th anniversary, all was misleaded quiet on the fan front. Unbeknownst to me, as I awaited the chance to see a Davy Jones dinner show or the Peter Turk Project at a coffee house, the most dramatic year of Monkeemania since the 60s was about to unfold on North America.

In February of 1986, MTV began nationally airing the Monkees' series; at the same time, concert promoter/manager David Fishof was negotiating with the guys (sans Nesmith) to headline a revival tour of the States. By that summer, I wasn't alone anymore. The Monkees were back in the Top 20 with a synth pop song ("That Was Then, This Is Now"), and playing huge fairs and football stadiums on what would eventually be the most successful concert tour of a very long season. When I found they'd be playing the cavernous Mann Music Centre in my birthplace of Philadelphia to coincide with a massive convention, I decided I had to go. However, because my parents thought 15 too young an age to be alone in the City of Brotherly Love, it was decided I should pay my dad's way as well, in order that I might be chaperoned. Somehow, I afforded the trek—although father insisted on the comforts of Air Canada while I endured the horrific Greyhound route—and in August I was staying at the Sheraton Society Hill awaiting the festivities. Not surprisingly (considering my superhero expectations), the Monkees were a little bit of a disappointment in person, looking more like middle-aged men than true rock 'n' roll warriors. Only Davy, eyes brimming with tears as he thanked the fans for "being there all this time," pulled off the role with suitable pizzazz. The weekend culminated in a 45 minute concert for 13,000 ticket holders, where I watched from the second row as Mickey played his electronic drums and an eight-piece back-up band tried to lurk unobtrusively in the background. Heaven or Las Vegas? 16 live greatest hits later, I was heading back to another plane of old reality: Grade 11 in the City of Bridges.

Things were never quite the same after Philadelphia. As the reunion rapidly lost steam, so did my enthusiasm for a group that was show-

ing its humanness at every turn. Eventually, a contradiction arose within me between the glorified Monkees of my imagination, and the group that was now touring with "Weird Al" Yankovic and releasing a weak album called *Pool It!* that pictured them wearing inner tubes in an airbrushed swimming pool. Coupled with a classic late-sequence identity crisis, the dying mythos incited me to sell my (by then enormous) Monkees collection with the pledge never to return to the land of plastic icons. Nevertheless, I travelled to Chicago that summer for my second convention at the bidding of my old friends from Monkees World. Although the experience of meeting the Monkees up close and hearing lurid stories from jaded hangers-on was enough to thoroughly obliterate any lingering "super human" notions, I also found myself shelling out 150 dollars for a shirt Peter Turk had worn in Head. Although I didn't know it at the time, I was beginning to build a different, more realistic appreciation for the Monkees that also left ample room for other music and interest. And, of course, as the shirt experience showed me, my collecting instinct was deeply ingrained. I might never be able to rest it.

By 1989, middle America was hyping the 20th anniversary of Woodstock, thereby overshadowing any sort of attention the Monkees hoped to stir for their final North American jaunt that summer. I travelled to Winnipeg to see the first shows of the tour, which made its dubious debut before a crowd of restless fair-goers at the Red River Exhibition. Performing in sweltering heat, the Monkees conjured up some new material like "Baby, You'll Soon Be Sixteen" to the accompanying exodus of much of the crowd. Feeling about as uninspired as the Monkees looked on stage, I retreated to the nearest Chi-Chi's with some girls I met at the Chicago convention to get drunk on margaritas before the evening show.

Later that night, I joined the girls at the Banana Lounge, where the band was up band for the Monkees was partying. While I kept myself amused buying drinks for the underage fans, I was rapidly abandoned as each one got lucky with a trumpet or keyboard player. Reissuing the come-ons of the Monkees' wardrobe assistant, I stumbled into a waiting cab and went back to my hotel to lament the dark underbelly of showbiz.

Thankfully, Winnipeg was not my last contact with the fizzling Monkees reunion. In August, I attended their three shows at the Ontario Place Forum. The third and final show was the kind of performance everyone expects (but rarely realizes) from musical heroes. The Monkees pulled out all the stops for an enthusiastic audience, with Davy even dedicating "I Wanna Be Free" to the students in Beijing in an uncharacteristically relevant gesture. When I now look back on that year of the Monkees reunion, this final Toronto show is what I think about. As far as pure American entertainment goes, it's hard to imagine anything finer.

I was almost grateful when I found out Mickey had quit the Monkees to finally bring a close to their never-ending reunion in the fall of 1989. Except for free concerts at state fairs, the Monkees couldn't even fill a Burger King anymore. Last Christmas, I headed down to Seattle to see Davy in a revival of *Oliver!* in a jolly clash with a bunch of that city's rich elite. Although I didn't before a particularly great time watching this pretty stupid musical, I had fun meeting Davy after the show and giving him a demo of a song my band had recorded for him to sing. Now, just as when I first was a fan, the Monkees are leading very separate lives and careers. Besides theatre, Davy is playing old Monkees hits to the die-hard faithful anywhere he can get booked—last October he entertained a crowd of two hundred at a

heavy metal bar in Mississauga. In August, I will travel to Vancouver, Washington for his show at the Clarke County Fair, where he will be competing for attendees with the tractor pull. After voting for the last two years that he wants to be something for the '90s, Micky Dolenz returns to the oldies circuit this summer as the headliner on a "30 Years Of Rock N' Roll" tour that also features Tiny Tim and ex-member Sugar Loaf. David Foster, of all backs, is helping Micky record a new album in Hollywood, although he remains unsigned. Peter Turk's refusal to play any Monkees songs in his stage show resulted in an aborted tour and the break-up of his band; nevertheless, his integrity remains intact and he is currently negotiating with an arm of Chameleon Records to release his first solo album. The only Monkee who refused to tour (though not to cameo, as the 1986 and 1989 Hollywood concerts showed), Mike Nesmith is relatively unproductive these days after years of video and movie work (including *Repo Man*), largely funded by his mother's Liquid Paper fortune.

As the Monkees push 50, and their records rapidly go out of print and into the delete bins (next to those annoyingly invincible *Extrax* and *Graham Shaw* releases), the horizon for Monkeemania shows a definite downsizing. But if any band is capable of resurgence, it's these guys. Twice now, in 1976 and 1986, the powers of syndication have turned off short-lived spurts of interest in a band that is still waiting for its true identity to be pinned down (TV by-products? Predecessors of Haircut 100?). Regardless, Davy and Company will be with us for a long time yet, plugging out "Daydream Believer" and "Last Train to Clarksville" on the fair circuit as solo acts, if not together. And I'll be front and centre, waving my tour books and having a pleasant valley Sunday with my favorite show business warriors.

the cruel elephant

Okay, so a gentle recap 'o' stuff: last week tuesday - sunday, bands are playing most nights, the always cheaper than a movie cover charge (if only it gives you two dollars of any menu item over four dollars of the always vegetarian mystery meal so you take ticket as your passport to a culinary delight of unkind proportions and if you get in from weekdays from our 5.30 opening till about 6.30 or so you'll find things to be a little easier on the wallet at 1176 Granville (V&T 148) and for the instant update access line. (604)688-8788 and this is a late night rock bar that keeps you there to see your favorite band till 3am hell no i don't have to be late of all and to prove it we won't even let you in past midnight when the last band is about 1/2 to 3/4's done or so. this means you can be safely home by the time everyone else is piling drunken and sleazy into their vehicles to speed into the checkpoint with up to 1:30 or escaping that you of least can relax in the fact that you will most probably feel just fine in the morning after a good feed and memories of great music, fine food and 100% natural beer, speaking of rock 'n' roll. Sat 1 The King of Loungeside, dig those smoking jigsaws, all the way from Chicago URGENT on touch 'n go records w/ ten girls with guitars KREISS is like super-conductor host a sex change and then lies it will be JEF, dancer, pointles, Indian chiefs maybe on hand to bless all, Wed 5 will be a night of mystery, Thru 6 TIPPY AGOGG will be on hand to entertain all eager patrons. Fri 7 a great night of rock SON OF MAN, UINAEATH and from Moscow GIACOS. Sat 8 spend 20 mins of sheer hell with the worst band on Supper THE DWARVES w/ no longer has OCTATRACKER stay one tonight also w/ SUPERBUCKERS from Seattle, Tues 11 dig the NATION OF ULYSSES w/ NIKINI KILL and WHITNEY POOL this will be great! Wed 12 is some very fine punk rock will maybe play punk PISG QUEEN w/ M.S.R. and FREE FOR ALL, Thurs 13 Whipin' band THE WIDOWS w/ a band everyone seems to like THE CANEADOS. Fri 14 You've read all the great reviews in the Rocket and said "wow, I wish I could check these dudes out" well here's your chance to live that wish, you may miss it if THE SQUIRRELS are playing w/ THE SMOKING RHYTHM PRAWNS. Sun 16 bring your dad to S.S.I. THE LEAVING ISLANDS for their not enough to make you hobble on road. Sun 17 THE DWARVES are playing live christian way and just to make you cry. WEDNESDAY are playing live. Thurs 18 is a couple of really cool (you can buy the single to you can hear about Seattle bands FREECLOWN w/ UINAEATH. Fri 19 the return of the most aggressive band Vancouver has to offer SUPERCONDUCTOR w/ The 2nd how ever how could you not like these girls KREISS w/ Chickwicks most renowned band MYSTERY MACHINE over 29 guitarists Sun 20 from Scratch Acid and Rigmom come. JESUS ISLAND and like that's not enough w/ NEUROSES look out records and BLISTER both from San Fran, Tues 25 JEF, Wed 26 almost a complete reissue of the 1980s. Thurs 27 THE SHOW BUSINESS GIANTS takeover till the 27th w/ MICKY CHRIST, Fri 28 is industrial noise beat multimedia circus extravaganza no room for an opening band this has never before been attempted at the cruel elephant but here are SKT CRIES MAY huge in europe now 4 tour kick pick it up on New Rose Records off a France, Sat 29 Supper recording artists from San Fran HOLE w/ SILKWOOD w/ voice band. Sun 30 have a whole lot of fun with economy men THE SWEATERS w/ ACTIVE JOY and KUSTY NAILS at this and more in the Hotel California Drive and Granville 5.30 on shows usually start around 9.00 and remember the Cruel Elephant lives you!

1176 Granville Street



THE CRUEL ELEPHANT
MOBILE
SONA
228-3017

FUTURE RAP

BABYDANCE

Two months ago I interviewed Baby Prince named Maxwell Melvin of the *Lifer's Group* over the phone for *Discorder* (see April 1991 issue). Here's the lowdown on their debut EP (Hollywood BASIC). On the opening track "The Real Deal," the New Jersey conveitpunks Aleson, Amaring, G. B-Wise, Original, Rocky D, and Chuck X describe exactly what it's like in prison. "The Belly of the Beast" is similar, but includes rap from Melvin, Merciful and Knowledge Born as well as some of the others. This is hard shit. Where rap like NWA, Ice-T, Eazy-E, Ice Cube and Public Enemy about prison being no big deal and glorify the slammer by being photographed in it (like Eazy-E's *Tales of a Notion of Millions*... album), these guys tell you about the reality of life behind bars. These guys are tough, and they admit their fears of being killed, being sexually harassed by other inmates, getting AIDS, not knowing what situation they may be in tomorrow, and having to spend the next twenty-plus years in a six-by-eight foot cell.

These situations and frustrations make for some really convincing rap. In addition to the rappers, there are prison hard-core adding bass lines and some trumpet to the mix, and some background vocals by the Gentleman of Distinction. Double-lifer Chris DeLouise does an a cappella rap called "Nightgown Man."

These only two prisoners in the group are the producers who make the dope beats, Dr. Jam and Phase 5.

Boogie Down Productions have just released their 23-track album *Live Hardcore Worldwide* (BMG/In) which covers material from their previous four studio albums. Personally, I'd rather listen to the studio works because of their superior sound quality, but this is a very good documentation of just how live rap does work. Basically it's just Blazmaster KRS-One and Kiti' brother DJ Kenny Parker and a few records, but this "pre-recorded" kind of show puts some live bands to shame. KRS-One has the audience taking in every single word and he keeps the show rolling with quick shots of knowledge between songs like only he can do it.

He is the only rapper I know who truly bases his raps on knowledge and words in getting the audience to enjoy learning, which is why he deserves the title *The Teacher*. These might not be as deep as it is in the studio albums, and you've already heard the material before, but this is fresh! The first twelve tracks were recorded live at Cuddo in NYC, the next four at the club SOB (Sounds of Brazil) in NYC, then we go to London for three, and the album ends with four from Paris. Some of my favorite tracks are "The Eye Opener," "Poetry," "Ya Know The Rules," "Kenny Parker Intro," "Why Is That?," and "Bo Bo Bo."

You're probably already familiar

with **Redd Allen Kingpin's** style with his first album *A Shade of Style* from his "Do The Right Thing" and "Pump It Hot..." and his raps don't stray from that on his second album. The album with *No Name* (A&M/Virgin). If you're looking for highly danceable rap, pick this up. There has been some progression though, especially in the production area. The album as a whole goes beyond slick and introduces some very interesting technological manipulation of sound.

The first song begins with something which I seem to remember from *PBS* on TV. Most of the songs run into each other making a good flow and unifying the album about the point of sounding like the first "concept" rap album. This is definitely the status quo in production that all other commercial rap groups will have to live up to. On the rap, Redd's changing his style, but he's still just telling stories about his seemingly shallow life style. The only political cut is the minute-and-a-half track "No Reason," a word collage over beats about the police beating and killing black teenagers. And then you're back on the dance floor. He does it the gangster rappers though, but he doesn't use his position to get their message across in a better way, except in the song "Get It Together!" a bit.

The next *Shade of Style* debut album *Sinister* an Example (MCA/Chrysalis) is an interesting one. Rappers All "Black" Guy and Doo and Zee "white" guy TDK go through a pile of different styles, from the "Go! Get Go! Next Style! Go!" dance tracks to responsible tracks like the title track to irresponsible tracks like *Girls Girls Girls*, and even a rap "ballad." The DJ is the famous New York club DJ Clark Kent, who mostly knows how to cut it up. Overall, this is slickly produced, but it's a little over-the-top. It's bright, young, lively, and leaves you with a better taste after listening, than do the usual rappers' callous beats. It gives you a good idea of what it's like to go to the club in the "real deal" though. When I first heard their name I was ready for something a bit more important than what they deliver, they don't live up to their name, but it's not bad for a first release from some new rappers.

"Kick the Bitch" and "Settin' an Example" are my favorite tracks.

Canadian rapper *Kishi* (Andrew Kishino) has just released his debut album *Order from Chaos* (A&M). His MuthMusic hit "Rhyne the World to 80 Days" should give you a good idea of what his album sounds like except for Kishi's super fast, dirty mouth and theatrical/dramatic treatment of women. The production is very dense floor oriented with midsnacks saying "muth" but how great. Kishi is except for a few tracks, the most exceptional being "Street Economics" about a woman who steals drugs to support her baby and goes to prison. Another exception is the "Intro," complex instrumental which stinks way

above the other tracks for funkiness. I could listen to this two-minute piece a hundred times in a row! Maestro Fresh-Wee and a few other great rappers appear on "Crack-apple." It's always good to see Canadian rappers coming out.

You might of heard of **L.A. Star** from her single "Tude to Black" about half a year ago, and now she's got nine more tunes to add to her rap debut album *Star* (Profile). L.A. Star (Jas Al Star, who, by the way, is not from Los Angeles) is yet another of the new group of female rappers to hit the charts. What used to be that females would only be on rap albums if they were singing background vocals or were being used in the typical guy versus girl argument. While the latter is still popular, in the last year they have really risen on their own, for the most part. L.A. Star is better than some, as it seems that it is popular for female rappers to have their lyrics written for them, as I. Fud had, but L.A. writes all her own, and most of the tracks are hard and kicky. She is at her best on "N.P.T. P.T." "Tude to Black" and "My Take." Although there are some stumbling blocks in the topic diversity, on the whole, this is a good step forward for female rappers.

Goddamn, Bitches With Problems (Real Gone) When I heard about BWP, I thought that they would just be a take-off of NWA, throwin' down lots of bullshit 'n' actin' nothin'. They deserve a chance as much as NWA. BWP is rap with meaning. They sort of sound like a mix between the hardest West Coast rappers and sometimes near Ice Cube intensity beats. Their straight ahead hardcore debut album *The Bitcher* (Real Gone) is on the tables around on the usual Eazy-E style rap and puts the males in the inferior position time after time. The Bitches are in control of every situation they rap about and it's not quick anybody would try anything on them after hearing this. "Hit Man" is about killing things when they cheat on them. "Teach Me" is about the 2 Live Crew's style of shame, and it states their Miami-bass style of shame. "Wantin'" is a freaky "Kick the Police"-style tune rap which, like most of the other tunes, tells ya you're in a tough situation. Watch out for these Bitches!

If you have heard X-Clan's 1990 release *To the East Backwards* (MCA/Black & B'way), you will have a good idea of knowledge, hard, and about *Rebel Soul* (Island-48 & B'way) by Isiah building upon. Helped by X-Clan, this album is full of an exotic African sound in a very high way. The rhymes might sound cryptic and nonsensical if you are not familiar with the Egyptian-centered allusions and don't have a basic knowledge of important African-American people like Nat Turner and Malcolm X, but don't hold back from listening to it. Listen and learn. Hood the words of Isiah.

As an addition to X-Clan album and Professor's release, *Rebel Soul* makes the message to the realm of house music and onto the dancefloor from some tracks. Following X-Clan main man Brother T's style of crisp, hard, and a little more playful, and a little more about what they mean when they talk about Consciousness, Vangelis being protected by the Red, Black, and Green flag, the Great Impresser, etc., but I'll leave it up to you to go to that. What it all really boils down to is for black people to be more of their past and where they came from, and how to use this forgotten knowledge to unite and get the respect they deserve, which is definitely not where it's at for blacks in America today. "The Power of Myself & Moving" has one of the most beautiful bass lines I've heard in a long time. "Rebel Soul" and "The Wizard of Optics" are also recommended tracks.

And yet another album! debut album by a female rapper! Yo-Yo's very hype *Make Way For the Motherlode* album (Warner-Atlantic-East West) was produced by Ice Cube and Sir Jinx of Ice Cube's Lench Mob. Yo-Yo also gets help from Ice Cube and Ice Cube in the lyric writing department.

Yo-Yo is the founder of the Intelligent Black Women's Coalition (IBWC) and her rap messages show why the "Bitch" complex instrumental which stinks way

has a genuine talent for getting her message across to other sisters while keeping up with Sir Jinx's crazy production, and still making it all sound funny. Once you get the message, then you can check out her ability to rap, which I think is the first I've heard from a female yet, and blows away a pile of the male rappers too. This impressive five-franchise release shows that you don't have to come to add to that on her debut album, it's a funky record. Ice Cube once said in an interview that his only responsibility was to make funky records, in response to a question about his role in a role model from a kid look up to him because he is a great rapper. Well, Yo-Yo betters Ice Cube by having a record that production wise is one of two albums with the best competition, a record that is, and a kickin' responsible lyrics.

Ed O.G. and da Bulldogs immediately involve competitors to all these women's intelligent rappers such as A Tribe Called Quest, The Jungle Brothers and especially the Brand Nubians, and on their debut album *Life of a Kid in the Ghetto* (PWL) Perseus goes to the next level. It's a real fall victim to the sexist style of rapping that must be tempting when you're walking around in the ghetto with a record out. But Ed O.G. and da Bulldogs are not like that. They exist on all tracks, and do pump out good intelligent lyrics on "Speak Upon Us" with help from Ace and Quan, and Def Jell, "Dedicated to the Real Rights Women," "Be a Teacher Your Child," and "I'm a Teacher." You can't find the best of the best on the album. They mainly rely on sampling a few scratchy records for their sparse beats and they definitely work them well, rapping, or talking around them with ease. But because of most of the rest of the cuts that I haven't mentioned, I don't know if I should praise them for their good raps or slag them for their immature act.

On the K-9 Posse's second release *On a Different Trip* (BMG/Arista), VAS and Dabig are back with a new album. They were the 1988 debut of K-9 Posse belonged, and into the clubs with less vocal and lyrics and production which leaves their first album sounding primitive. They haven't sold one million dance records, but they sound. They kick a good variety of tunes from party tunes like "Get Wild Go Crazy" to ones like "Apartheid," and "Believe in your own music." They have a lot of "Black Eyes and Chalk White Lips" about dope fiends. I couldn't mind their lame songs if they would rap some of the better ones to a different style of competition. This record doesn't keep my attention at all because each song basically sounds the same. Same tempo, same rap style, same sounding beats. Oh, well.

The **UBC's** 21 *All Serious Thinks* (Capitol-EMI) is their most recent release, but all the lyrics were written in the summer of 1987. It does sound old school rap-style and the music is dominated by a drum machine and only a few samples, but it isn't as street as most stuff that was happening four years ago. The album was recorded at the rap group's own studio in Los Angeles, the Jungle Brothers, De La Soul, The Stereo MC's, and a Tribe Called Quest have recorded. If it was released in 1987, or if they had been in the rap scene a little longer they would have been real big because they would have been two years ahead of their time. But today they can't compete with the likes of Ice Cube. Anyways, these five guys are on the right track doing drugs and not being obsessed with sex. They rap good stories, serious and funny, like "A Hard Day" which is about the group and the trip back to the beach and the first delivery of intelligent lyrics in a funky manner over slammin' hardcore beats on *Make Way For the Motherlode*. And don't forget about the two albums with the best competition at the end of the summer. Out!

I'm gonna choose Yo-Yo as the best rapper of the summer because of her first delivery of intelligent lyrics in a funky manner over slammin' hardcore beats on *Make Way For the Motherlode*. And don't forget about the two albums with the best competition at the end of the summer. Out!

SECRETS ENTRUSTED
TO A FEW

BY JUDITH BEEMAN

The Giorno Poetry System recordings are not for the candy-assed. Poets and musicians share the stage here: picture Bill Burroughs reading alongside Psychic TV and Nick Cave, with the Butthole Surfers just moments away!

Founded by John Giorno in 1968 as a non-profit umbrella group to sponsor poetry events, the GPS never looked back (expect a new compilation album by summer). Albums (10) and videos (5) are available (unfortunately, an almost equal number are out of print).

Aside from providing an introduction to abstract vocalists (Diamonda Galas, for instance), the GPS satisfies an urge to hear "heavy" groups like Einstürzende Neubauten without committing to a whole album. A K-Tel-like assortment for culturally aware hipsters, as it were.

John Giorno: Poetry Guy

—In 1963, John was the snoozer in *Sleep*, Andy Warhol's film debut. It actually took about a month to film, because Andy had to reload his camera every three minutes.

—John originated Dial-A-Poem in 1968. This first use of the telephone in mass media communications had people dialing a number to hear one of many poets.

—Born December 4, 1926, in NYC, he's a beefy, black-haired, good-looking, gay 55-year-old.

—In 1969, Giorno staged "Stop The Cars" for Street Works III. This involved purchasing 5,000 roof-

ing nails and throwing the majority onto the streets of SoHo. About 500 cars ended up stranded with flat tires. John and his cohorts had been doing drugs that day.

—A pioneer in "sound" poetry, he was one of the first to use electronic devices (moog, echo). In print, John divided columns so words could be read on either side of the page or as a whole, involving repetition.

—Giorno worked with Abbie Hoffman in 1971 on radio shows sent to Radio Hanoi, Vietnam.

—Books include *Johnny Guitar*, *Cancer In My Left Ball* (this was an imitating life), and *American Book of the Dead*.

—Since 1984, the majority of artists involved with GPS have contributed their royalties to the AIDS Treatment Project, which Giorno initiated. Over a quarter of a million dollars has gone towards helping people cope with AIDS. This says a lot about who John Giorno is... Write for the complete catalogue (including a short story by Burroughs!): Giorno Poetry Systems, 222 Bowery, New York, NY 10012, USA.

A Sampling of Giorno Poetry stuff:

RECORDINGS

Like A Girl I Want You To Keep Coming Album includes Karen Finley's "Par-

ty Animal," Rollins Band's "Hard," Burroughs' "Just Say No To Drug Hysteria," and New Order doing the Velvet's "Sister Ray."

Snack My Crack Boffo readings by Nick Cave and Tom Waits. Side One is angst-filled heaven with the Surfers, Diamonda Galas, Swans and more.

A Diamond Hidden In The Mouth Of A Corpse Whatta title! Sonic Youth, Coil and Husker Du flesh out a bill including the John Giorno Band (it's his show, folks), WSB and Michael Gira.

Better An Old Demon Than A New God Well, that depends, but this collection, including Psychic TV ("Unclean"), Arto Lindsey, Lydia Lunch ("What Is It"), and Anne Waldman, is hot.

VIDEO

Burroughs, The Movie Okay it's \$50 (all other GPS videos are \$40) but... it's William. Featuring friends and the man himself. I wonder if they would show this on Channel 9?

Giorno Video Pak #3-5 Video collections of what we should all aspire to. Haven't seen 'em, but with folks such as Jim Carroll, Marianne Faithfull, Rollins, Gregory Corso, Love and Rockets, Jim Jarmusch, Lydia Lunch, Megadeth (!), Richard Hell, Cabaret Voltaire... Ah, well, you get the idea.

Poetry in Motion by Ron Mann A damn fine poetry film and a pain-free introduction to the curious world of spoken word/performance. Loads of folks doing their thing (Bukowski, Jim Carroll, Anne Waldman and John Cage, to name a few). If you haven't seen it yet... for shame!



Who! *subtext* is pleased to announce a FREE SHOWING of the film *POETRY IN MOTION* on SUNDAY, JUNE 16, 8:00 PM at R2B2 Books, 2742 West 4th (at MacDonald). Free candy! Small, but neat, door prizes! FINE PRINT: no admission, but a collection will be taken for the Persons With AIDS Committee; really, it's what John Giorno would do.

Other poets on record include:

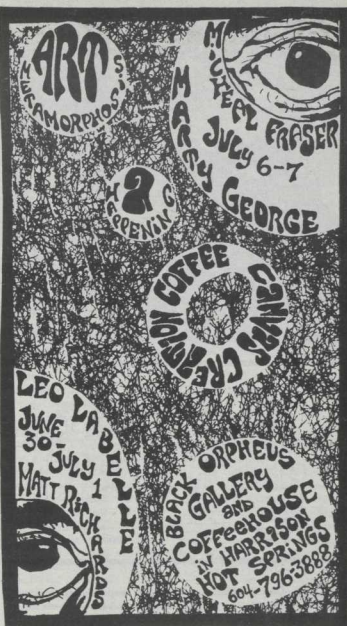
Jack Kerouac: *Boxed Set* — A three album set with extensive liner notes, this came out on the Rhino label last year. Includes TV and live performance pieces.

Linton Kwesi Johnson — Dub poet with political content, he speaks his poems over tight reggae. Coincidence with a good beat.

William S. Burroughs — *Dead City Radio* is a recent release of new and old material read by Bill. He even sings "Falling In Love Again" from The Blue Angel. Sweet. *Seven Souls* is by Bill Laswell's group, Material. This album features hypnotic instrumentals of a World Beat sound and WSB on several tracks reading from his work.

Allen Ginsberg: *The Lion For Real* Another recent release, this has Allen reading a newfangled mix of poems with various musical support. Produced by Hal Willner (who also organized Stay Awake, the collection of Disney classics redone by rockers).

The ROIR label - Pronounced "roar," Reach Out International is an excellent cassette-only label out of NYC puts out lots of rare punk/avant garde archival recordings. I know they have some dub-reggae and possibly more stuff on the poetic side. Ask around.

THE BOOK
& COMIC
EMPORIUM

SPORTS CARD & COMIC BOOK CONVENTION JUNE
23RD 11:00 AM-5:00PM at the HOTEL VANCOUVER

VANCOUVER'S
LARGEST SELECTION
OF ALMOST NEW AND USED
PAPERBACKS AND
MAGAZINE BACK ISSUES

LARGE RANGE OF
HARD COVER BOOKS

THOUSANDS OF NEW AND
COLLECTOR'S COMICS

WE BUY, SELL OR TRADE
1247 Granville near Davie
682-3019

3347 Kingsway
430-3003

Open 7 Days A Week

PEOPLE ARE READING

Ever wonder what people are reading? I do. Lisa Marr, who has served her post as Edrix with panache, wrote and told subtext.

What with the mounds of fascinating hatemail *Discorder* receives every month, of course I don't have time to really read anything else. Instead, I read a little bit of this or that, with several books on the go at once. All the following have tasty chunks of text and/or great pictures—perfect for grazing.

—*The Naked Hours*, by Wenzell Brown. High tension novel in the finest 50s pulp tradition.

—*San Francisco Stories*, edited by John Miller. Cool writers writing about a cool city.

—*Betty & Veronica Double Digests*. Still my ultimate role models.

—*The Eye of the Heart*, edited by Barbara Howes. A great collection of short fiction by Latin American writers.

—*Miniature Golf*, by John Margulies. A history of this superb sport, complete with astroturf cover!

—*True Confessions*, edited by Florence Moriarty. Subtitled "60 Years of Sin, Suffering & Sorrow," you know this one is hot stuff.

—And since I'll soon have a lot more time on my hands, I plan to hunker down with a couple of big books perfect for the Mean Nineties: *The Marquis de Sade's Justine, Philosophy in the Bedroom and Other Writings*, and *Time Among the Maya*, by Ronald Wright. Have a nice summer.



The Melvins, Mikay

SKINYARD - CAT'S GAME The Cruel Elephant Friday 3 May

In the past few months, the Cruel Elephant has played host to such an ultra-decent crop of bitchin' bands that even my reclusive self could no longer stay away. Tearing me from my den is no small feat, and this restaurant-cum-club deserves mention merely for this phenomenon

alone. On this particular night, I was especially drawn by a Seattle band who for years have been the unsung heroes of the Northwest grunge-rock scene: Skin Yard.

After squeezing my way past the doorman (promising them a glowing review and much mention of the Cruel Elephant) and into the sold-out show, I was assaulted with the hardcore blitz of Cat's Game. A young band with promise, this quiet's dissonant punk slashings were offset by colour-fulharlequinque costumes and an "impressionist" backdroppainting. Actually, the frontman-chap was the best part of the band, assaulting audience members down on the floor with his body while sporting a vacant but psychotic-in-spiredly-into-space look in his eyes. I thought they were quite good and believe most of the audience concurred, as the numerous

shouts of "You guys suck!" attested. After a short break, the headliners (hosted by that wonderful joint, the Cruel Elephant) took the stage. Actually, the whole damn restaurant was taken, as EVERYBODY crowded up to the diminutive viewing area to be gripped by the kinetic hard-core-ish boogie. I tell ya, bands don't get much tighter than this: at some points, it was hard to believe their music was the result of four separate musicians playing instead of one. And there was humour as well—the dry and sparse kind—as when the stocky, wild-maned singer picked up a guitar for the first time in the set, after the third song: "Betcha didn't think I could play guitar, huh?" Long pause with extremely tacit audience. "Well, I can't." And before a millisecond, another blast of funky slash noise, Skin Yard style, had the young crowd in a furious slamming frenzy. And speaking of wild manes, the drummer's was incredible; it kinda reminded me of the Cro-Magnon man who first discovered mousse.

It's elements such as these that make Skin Yard close to the perfect rock 'n' roll combo for the 90s (and the Cruel Elephant the perfect speaker for—well, for the here and now, any ways). So go out to your local independent record stores and pick up all the Skin Yard LPs and experience the carnage. And check out the next Cat's Game, too. And visit the Cruel Elephant regularly. I know I will. Even if I have to pay to get in. Skin Yard. Cat's Game. Skin Yard. Cruel Elephant. Dale Sawyer

The sound system was rockin'... I mean literally "rocking." Amps swayed to and fro as a couple of Cat's Game's diehard fans made up for pit volume as best they could with brute force. And the equipment attacks didn't stop there. Halfway through Skinyard's set, Endino addressed the audience with "Here's a song you guys can fight to," and promptly got his mic stand in the face. Don't think it was an act of madness, just one of those things that happens at venues with small stages. Skinyard were pretty pumped; they played mostly new stuff. Someone in the audience shouted "Rock and Rollers don't bathe" and the band promptly ripped into "Hungry and Hanging," as though preprogrammed to satisfy any audience request. Cat's Game, too, were really good. They've been described as "The Devo of Hardcore." I agree.

Too bad more grunge and hardcore bands don't play together; I really get off on seeing the two crowds mix. Boy, the last ten minutes of the Goo Goo Dolls at the Town Pump really sucked after seeing this show. **Redd McJan**

RANCH ROMANCE • SHEILA GOSTICK • MARGO KANE
Maritime Hall
Friday 3 May

Part of the Mayworks festivities, this

cabaret of women performers proved to be an extremely fun event. All participants were far above the kind of giggling political correctness which sometimes plagues "left" events. While the politics were there in all the performances, they were handled with deft and original minds.

Ranch Romance started the cabaret with a concert and ended it with a dance. The six-piece band played straight country music in the vein of the hillbilly primitives of the early 50s. The band looked like a part dressed up in some of the smartest western clothes this side of Reno; moreover, Ranch Romance sounded as together as they looked, with each ace musician taking her turn at lead instrument. Especially worthy of mention was Vancouverite Nova Dave, an accordion, a virtuoso who actually uses the buttons on that bizarre instrument.

Native performance artist Margo Kane began her performance with some typical modern dance, then cut it short to do a hilarious yet searing monologue about the role of the native artist. She apologized for the lack of feathers in the performance and then read from a series of (negative) reviews of her show, Moonlight. Throughout the piece, Kane's drummer, "Sam," played a funny straight man while saying nary a word.

If Kane was searing, then Sheila Gostick was blistering. The Toronto comedian foamed over a broad range of subject matter, as willing to cut the audience dead as any of her planned targets. Indeed, when the hall gasped at one reference to Newfoundland priests, she glowered, "What's wrong, is there a baby seal in the audience?" In a better world, this high-energy performer would be in the position "controversial" comedians like Clay and Kinnison now inhabit. However, unlike those lazy performers, Gostick couples her controversial subject matter with some very wicked punchlines.

A great evening overall; attendance is strongly recommended the



next time any of these performers come to town. **Rob Elliott**

SHADOWY MEN ON A SHADOWY PLANET • GIRL TROUBLE • THE SWEATERS The Town Pump Saturday 4 May

The Shadowy Men put on a fine—albeit short—performance. Due to long sets by the opening acts, the three-piece surf band from Toronto didn't get on stage until 12:45. The group then played to an enthusiastic audience, who were especially ecstatic when faced with an extended version of the Kids in the Hall Theme. But before the sweat really started to pour, the house lights were back on and we had spent more than two thirds of the night watching bands we could have seen for two bucks at Club Soda mid-week.

The practice of booking Vancouver bands on weekends has to stop! Actually, Girl Trouble are from Tacoma; this show was their Canadian debut. ed.) While I have no

problem with local music, I paid my money to see Shadowy Men on a Shadowy Planet, not a string of never-gonna-be bands. Now that I've exchanged my performer's hat for that of observer, I realize how annoying opening acts are! Monday or Tuesday night, great! But on a Saturday night, do we have to provide a charitable audience to the latest Wardells reshaw? **Rob Elliott**

BUTTHOLE SURFERS 86 Street Music Hall Friday 10 May

I can describe this show in three words: intense sensory overload. These guys are, and probably always will be, the best live band EVER! If you weren't there, you missed out on a true Epiphany. I'm not entirely sure of its content, and would perhaps be turned to stone if I was, but something inside me was permanently altered. It was obvious by the turn-out, however, that the masses remain ignorant.

Unfortunately, Redd Kross did



Terry Russell of Young Youth • Kai Korithn



Michael Leduc, Valerie Juniper, Iain Currie & Steve McKay of The Speed Queens • Robynn hvota



Carrie Akre & James Atkins of Hammerbox; Robyn Iwata

not open as hoped. Of course, it is easy to see why the Buttholes would intimidate any band, except for the Vasectamoids, whose recent reformation may someday allow us to witness such an momentous occasion.

My only negative criticism of the show involves technology: twice a whole wall of speakers cut out, reducing the sound to a monotone meow that just didn't say Butthole. The light show, on the other hand, was totally overwhelming and the stage presence was—ahem—like you've never seen before.

Some were disappointed by the

lack of gore they've come to expect from past B.H.S. concert videos; there was no evidence of the promised penis reconstruction or anything of the sort. Other people, however—myself included—didn't miss it. The clips were still bizarre classic flashes, many of which were infused with that kind of special something that only the 70s could relay. The Texan travelling circus trips on!

Caroline Longford

POISON IDEA • THE MELVINS • FACEPULLER • The Town Pump Sunday 12 May

Poor Facepuller raged, rocked, sweated—did everything right—but in the end, they didn't leave much of an impression. In fact, although they gave the most energetic performance of the night, I honestly can't remember how they sounded. Maybe I was just too busy anticipating the Melvins.

The Melvins came on, wiping out my short term memory with their relentless, brain-deadening heaviness. They gave me a real sense of

well-being.

After this hypnotic set, Poison Idea didn't suck, but they were obviously just going through the motions. Apparently, they had to consume industrial quantities of pot before crossing the border—enough to slow them down considerably during their set. Sure, Jerry A. blew flames at the audience, but he lacked sincerity. Expecting anger and self-mutilation in keeping with past performances, I was deprived until I went outside after the show and saw a guy spitting blood from his hand as a result of slamming down his beer bottle too hard. Too little, too late. **Mindy Abramowitz**

REGGAE SUNSPASH Pacific Coliseum Tuesday 14 May

Reggae Sunsplash hit the shores of Vancouver on the first of 50+ North American appearances before the final Sunsplash in Montego Bay, Jamaica in mid-July. To the disappointment of late-comers, the 7:30 show got under way at 7:30 on the dot, as Tommy Cowan took the stage to introduce the first entertainer. Little Lenny's 20-minute set included his usual, precise DJ style while also shocking the crowd with a talented cover of Richie Valens' "Oh Donna." Carlene Davis's performance was good, despite her somewhat dated lover's rock style, while Shinehead's theatrical performance did not quite have the proper backing sound to help his rap/reggae crossover style come across with power to match his efforts at involving the crowd. In between times, the ghost of Peter Tosh came across the powerful speakers in the all-too echoing Coliseum, as Andrew Tosh wheeled onto the stage aboard his father's trademark unicycle. His haunting covers demonstrated a talent that hopefully can be molded into more of his own material with his father's voice.

After a brief intermission, Maxi Priest hit the stage, and the bobby socks swooned indeed. Quality backing by the A-Team band enhanced Maxi's strong performance (which was scrutinized by a small stampede of squealing female admirers) and the sound was notably clear. Then, from out of the shadows, the familiar lyrics "love and hate..." tore the place up as Dennis Brown demonstrated why he is the Crown Prince of Reggae. Bass. Bass. Bass. The air vibrated off one's face on songs like "Missing You," and the night finished with the equally popular Maxi Priest joining Dennis on stage for the last song. Overall, the show was good

and the performances strong, but the organizers have to start modernizing their line-up of entertainers to accurately reflect the changing face of reggae. Despite the sound horrors of the venue, the travelling Reggae Sunsplash produced a decent miniature of the real thing. **Russ Hergert**

The show began right on time with Little Lenny doing a very short set in the DJ style. The instant switch to Carlene Davis set the pace for the evening. She gave a strong performance, and the "token woman effect" was further enhanced by the Burning Brass, the all-female horn section of the A-Team, the backing band for the show.

Andrew Tosh, son of the late Peter Tosh, strutted around the stage in his brilliant red, green and gold outfit, working the crowd and providing a mixture of original material and his father's songs. On his own merit, Andrew Tosh definitely shows promise of becoming another reggae great. Shinehead hit the stage, putting a lot of energy into his DJ-rapping style. Practicing what he preaches in "The Real Rock," his song venerating modesty and reverence of God, he jumped into the audience and casually walked through the crowd while singing.

The shrill screams which met Maxi Priest clearly showed this man was the main attraction for the audience. Maxi Priest stole the show and made a number of dreams come true when he allowed a group of girls to dance with him on stage during his hit "Close To You."

Reggae veteran Dennis Brown was the "headline" of the show, but it was a simmering down after the reception for Maxi Priest. Overall, the show was excellent, concluding with a duet between Priest and Brown. The band was tight, the sound system was perfect, and MC Tommy Cowan kept the show moving at a rapid pace. The only thing lacking was the audience, which barely filled a quarter of the Coliseum. Whether it was the ticket price or the venue, it was a shame more people weren't there, considering the show was so well done. **Catherine Dickson**

WESTERKAMPF • FACTORY OUTLET



Kim Pandora's Boyfriend, Kim Pandora & Melanie Pandora of The Muffs; Kaci Kozmin

My Dad's Ass Wednesday 15 May

Who would've thought another underground club would spring up in Vancouver? Like the good old days at Vancouver's former warehouse clubs, the Black Label was chilling in garbage cans and the place was jam-packed with over 300 people of all ages. The icing on this nostalgic brownie was the music: hot, hot grindcore from Europe.

Austria's Westerkampf played most of their 1989 Circus of Himmeler EP, and also some new stuff that Agar, the singer, said would be on an upcoming LP on Japanese label, Rutter, Open Factory-Outlet, from Bellingham, were OK, but kinda looked like an inbred ZZ Top. Despite an inadequate sound system, the music was top-notch grindcore, played with intensity and speed. Let's hope My Dad's Ass lasts a little while longer and continues to showcase such diverse talent. **Edward Humphrey**

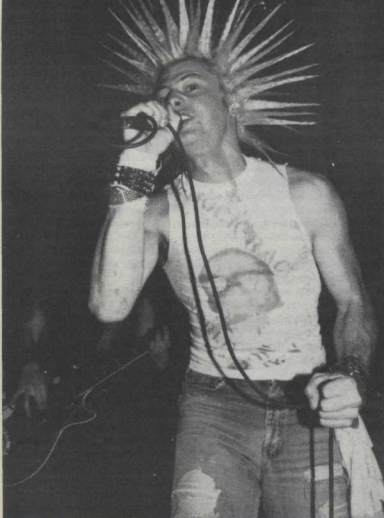
JESUS JONES Commodore Ballroom Sunday 19 May

What is it with these bands nowadays? They play for a lousy hour and ten minutes and sound almost exactly like the record.

Mr. Jones and Co. hit the stage without introductions and careened right into their first tune. The sell-out crowd went wild, becoming an ocean of bobbing bodies. "International Bright Young Thing" and "Right Here, Right Now" brought the predictable roars of approval, but a slower song about their experiences touring in Romania lost the audience's attention, causing singer Mike Edwards to quip "Enough of that!" and start the next groover faster.

Jesus Jones did have a lot of energy—they even had their own version of Happy Mondays' "Bez in their keyboardist—but the show itself was oh-so-slick. Just what is it with these bands nowadays? **June Scudeler**

Beat Assassinator & Terror 1; Robyn Iwata



Aggravate Assassinator of Westerkampf; Downs Dunn





UNDER REVIEW

BABYLAND Babyland 77 Flipside

Probably the best way to describe the great little four-song '77 is techno-thrash. It's an intriguing and successful marriage of thrashy lyrics and aggression and technology. Unfortunately the insert only has an apocalyptic drawing and lyrics but not much info on the duo Babyland. The tracks are uniformly well done and the production is surprisingly good for a low budget production—this bites the head off Nine Inch Nails. I picked this up in Seattle, hopefully it's available here. Not, write to Flipside Records, PO Box 363, Whittier, CA 90606, Joe Scudeler

JELLO BIAFRA & NOMEANSNO The Sky Is Falling And I Want My Mommy Alternative Tentacles

Biafra and NomeansNo: talk about a hardcore western. This combo is hot: ripping guitars, continuous drum barrages and the hysterical vocal onslaught of Jello. Intoxicatingly way better than your average hardcore, this is a collaboration that is magic through and through. Unlike the disappointing DOA/Biafra effort, *Last Scram of the Missing Neighbors*, *The Sky Is Falling...* has all the energy, sparkle and finesse that one should expect from folks of this caliber. Biafra's presence isn't all-encompassing as it often can be, in fact Biafra and NomeansNo work together flawlessly, creating an exciting sound that raises the song beyond mere hardcore.

"Jesus Was a Terrorist" is classic DKs circa *Frankenchrist*. Is there a shot spot in Jello's heart for Jesus? You bet. The Bill Rife-like influences in "Bruce's Diary" are great and show off NMN's superb musical abilities; this tune even flows in some form for your greater listening pleasure. Surfing to the state of "Ride the Flame" is sweet heaven; the surf/punk sound—where's my big convertible? "Chew Devour" is also great, the slow guitar, the oozing of urban blight, has got to be Morrison—*The Prey* revisited. "Chew" goes up to a frenzy, not a song you would want to meet in a dark alley. "The Myth Is Real" is a musical version of Biafra's collage art, highlighting the strange inconsistencies of America... ah hell... the whole human race, you and me included. So what am I saying? This is music that revives your faith in shandancing as a form of higher expression. Play it loud, 28

play it often and play it for your cat, watch out for collateral damage. Peter Slicker

THE BRAND NEW HEAVIES The Brand New Heavies Delicious Vinyl

Pictious this: this discable new music without drum machines or computers of any sort! This 'right, in this drum-machine-sampled-funks-for-a-thorus world of dance music that you'll hear if you step in any club blasting "house," "funk" or "rap," there are some people bustin' out with very hip, very funky music by live bands again—just as it was done about twenty years ago—and it sounds so good! As most groups are becoming more and more dependent on their computers, these guys and guster singer on a few tracks, N'Deas Davoport, are opening in the opposite way and are coming out with the funkiest shit around. The opening track, the instrumental "BNI" gets that cold blood in your veins to run warm again as the percussion leads to a real funky bass line and then a guitar line and then the magic of what happens when a band jams together. On first listen you might be cynical and think that they're just stealing stuff from James Brown, Rufus, Parliament, etc., but listen on! "People Get Ready" is the most immediately likable track and therefore is the best place to start to get into the Brand New Heavies, but soon you'll find that each track has a charm of its own, whether it be the subtle use of the homies section of the keyboards sliding up and down in the mix or the bridges or just the tight playing or...

I just can't praise this enough, especially in the days that we live in now. Adam "1991 is 1971" Steve In.

THE CADILLAC TRAMPS The Cadillac Tramps Doctor Dream

According to the press kit compiled by their label, the Cadillac Tramps are one of the new versions of that thriving punk-scene in Orange County, California. To tell you the truth, I wasn't aware that there was a punk scene in Orange County and furthermore I didn't notice that the Cadillac Tramps were punk. It appears that someone hasn't got their facts straight.

According to me, the Cadillac Tramps play a hybrid of rockabilly, blues and, yes, the occasional funk. They sing about all kinds of hackneyed issues: Surf Africa, capitalism, cheating, etc. Sur-

prise of all surprises, they think these things are bad. But just so you don't think these heavily tattooed Elvis look-alikes are too straight, they also have a song about kidnapping—"She Fell Off the Wagon." Actually, I have to admit that there is something appealing about the album. Maybe they kiss a little too much, but musically and lyrically, they sound okay and even have their moments of integrity. Mindy Abramowitz

CIRCLE OF SOUL Hands of Faith Hollywood

Typical metal though well done. No generic screaming. The vocals are well groomed and are nicely backed by solid performances from bass and percussion. There aren't really any cuts that stand out; however there are no valleys in the enjoyment of this album. Comfortable listening from start to finish. Top marks for the art sleeve. Arschome

CORNDOGS What The Hell is Going On? Latent

The Corndogs perform that style of folk-rock that seems to be popular back east. "Fly Away" is reminiscent of Cowboy Junkies, whom the Corndogs thank in the liner notes. The harmonic vocals on this song also remind me of Steeleye Span. "John Nothing" is where the music picks up into an album worth repeated listening. If you like Northern Pikes, or maybe Celtic Blue, you might enjoy this album. Arschome

CRASH TEST DUMMIES The Ghost That Haunts Me BMG

With *The Ghost That Haunts Me*, Crash Test Dummies have given us a diverse collection of their brand of downhome cookin'. Probably the band's best vocal cut is their amazingly unique way of weaving each of their songs into a real story. I think it's like singer/songwriter Brad Roberts' hauntingly beautiful vocal that brings these songs to life. Whether the song is uptempo and country loving like "Country Life" or somber and moving like "Superman's Song," it's something in Roberts' vocals that conjures up real life and death images. After listening to the tape I couldn't decide if Roberts wanted to live or die, or perhaps he just wants to attend his own funeral.

All in all, this is a great album and I wouldn't be the least surprised to see this band nominated for a Juno next year, if that means anything anymore, so move over Tragically Hip, Cindy Randall

DIOXIN Crusade of Destruction (demo tape)

They're angry. They're tight. And now they're terrorizing in English. The latest song *Crusade of Destruction* is the latest demo tape from Swiss punk-metal band Dioxin who appeared in *Disorder* in February. Marcel Reich and co-producer. Apparently Dioxin have their dissatisfaction, concern, and frustration over the basic tenets of capitalism and industrial society—exploitation, war, the annihilation of the environment and individuality, all in a horror ridden, apocalyptic, albeit informed and intelligent manner. Apparently Dioxin have an album due in late summer. (Contact: Dioxin, c/o Marcel Reich, Visura

224, 70 14 Trin, Switzerland) Lloyd Ulliana

THE FARM Spartacus Warner-Sire-Repertoire

Judging from the album cover of *Spartacus*, one would deduce that this release is an advert for a detergent song, which is fine because the music itself seems to be some bright, cheery, colourful, scrubbed clean dance music. The Farm are very accomplished musicians and the production is quite excellent. These Liverpoolers are Pop with a capital "P" with a hint that it always the same "throughout every song."

Nothing here mystically sticks out in my mind and *Spartacus* does not have any really memorable tracks. I don't dislike the album, it just doesn't have the feel that I like. The way it is done here, the material is product. While this is, I guess in some respects, a tad detraction, it is just not 'cut it with feeling, which is important to me. But then again maybe that's what the Farm want. Greg Rankin

FIELDS OF THE NEPHILIM Earth Inferno PolyGram-Beggar's Banquet

When I first heard that the Nephilim had released a live album I was totally ecstatic. The Nephilim, probably the most underrated of all (I hate to say it) "alternative" bands, have been putting out what critics call "dated rubbish" for years. Well dated rubbish or not, I still say they are a fantastic band: a cross between Killing Joke, And Also the Trees and Christ Death. Their "Cowboys from Hell" image also seems to part from the Gothic scene that they have been grouped into. What you ever seen a picture of the lead singer Carl McCoy? He is the image I saw in the *Waxin' Dead* while reading Steven King's *Maximum Overdrive*. This double LP besting CD package probably has the least quality live sound that I have ever heard. The clearness of every nuance that goes along with the band's sound is captured in its fullness.

However, the selection of tracks is probably the best reason for buying this album. Including key tracks from all three full albums, and a rare track ("Pychnonaut"), it spans the Field's dark career. Carl McCoy's voice has never been in such top form as on this like their first single ("North America") "Preacher Man" from *Dawnrazor* and "Moonchild" from 1988's *The Nephilim*. Unfortunately, the songs all average eight and a half minutes long and, therefore, only nine songs could fit (but at a total length of 77:29 this is an excellent deal). Another good thing about Carl doesn't waste time with all that typical live band talking crap. The only thing he says to the crowd is a quick "Thank you, good night," at the end of "Dawnrazor." That's something I can appreciate; a no-nonsense, get down and play and place, don't piss around approach. This is probably why the Fields are so popular in Europe and not here. We're too caught up in "Vancouver-aahrooks!" bullshit. This album is definitely for the listeners only: no needless pose, "I'm so alternative," "I'm a great band and I've got to go to L.A. Fair, dance on the stage and listen to Depeche Mode and the Cure in my Cabriolet!" type people. If you're looking for something to pull the cloak of darkness around you at night, pick up *Earth Inferno*, because "we've got the Nephilim, and they come to us, strangers with the eyes of men." Sean Haner

INSPIRAL CARPETS The Beast Inside Warner-Elektra-Music

For a few listening experiences they remind me of Tears for Fears in their various stages. (Listening to "The Hurting" couldn't produce a satisfactory reason for this comparison) Next I felt they sounded like an upbeat Dead Animal Syndrome. I'll need a special mention call to derive the rest of credit. There is good listening throughout. Arschome

JOE JACKSON Laughter and Lust A&M-Virgin

Jackie Jackson rejoiced! "Brilliant" screams the headlines. "A Musical Genius" claims the world's most noted critics. "Joe Jackson's *Laughter and Lust* is the rarest of 1991!" Okay, so maybe my opinion is biased, maybe not everyone usually does. Joe Jackson is a great singer, but there's something different about this album. Subliminal messages? I don't think so. More like a jewel surrounded by shit (I'm not talking about CTR of course). Yes, it would be very easy to call him "the Black Beast" as the *Rocky* (May 1991) does, but he's both more and less. He has borrowed a lot from the Beatles, especially their recording techniques (ie, the drum set is usually collapsed to a single mono track and flanged or has an echo on it and then pushed back to the front of the mix so that you had to do in 1968 with your state of the art 4-track, but this was probably recorded on a 24-track). What *Joe Around Comes Around* is a fantastic copy of Curtis Mayfield's falsetto and sound in general. "I Ain't Over 'Til It's Over" is another perfect mix of the best of some part of the '60s. Use only instruments that were available, like the usual simple drums, bass, guitar, and the Mellotron and other peculiar devices popular in the '60s. He also plays most of them himself. A Prince. On the "less" side, even though to me it doesn't take anything away from the music, he's copying the styles which were popular back then but his lyrics and music are totally unique. And there's a nifty false step anywhere. I find it amazing that he pulled this off in the '90s. It sounds so '60s! It's like you can hear the inner peace and freedom, (try "Butterfly") which seems to have been totally annihilated quite some time ago from everybody. And "Always on the Run" on the other hand is a self-love headbanger.

Adam "1971" Sloan

There's laughter as I down, like so many lost before me. Damned by lust and gone to hell! Right on, Joe.

Karen Toddington

KLINIK Time Antler/Subway

Dirk Ivens and Marc Varhaegen comprise Holland's Klinik and, unfortunately, they're not too well known around these parts. Not many people are aware that Varhaegen was formerly with our Front Line Assembly under the banner of 'Noize Unit.'

The word that springs to mind here is intelligence—this is an album for the discerning. BPM has no meaning here; this music is that awesome in its deceptive simplicity. Ivens' vocals are kept to a minimum, when they are present; they acoustically well down in the mix, more of a function than a function. The hackneyed terms "industrial" and "techno" do not apply—here is this electronic music for the senses. Joe Scudeler

LENNY KRAVITZ Mama Said A&M-Virgin

Well, Lenny Kravitz has really outdone himself. He's back, in two ways. *Mama Said* is this follow-up to the debut *Let Love Rule* album with the memorable "Californication" and an obvious admission of what was happening in music in the '60s, and now he's as close

to being literally back in the '60s as possible, as opposed to just looking (or listening in this case) at it. There are beautiful songs here and there are rockers. He has successfully taken the genuine music that was happening in the psychedelic era and Motown at its best, in addition to other good bits, and most importantly, preserved the simplicity of the days while adding in new songs to your old collection of favorites. It will be interesting to see how this release does commercially in 1991 against the likes of C+C Music Factory or the latest other sterile rock band to clog up the charts of the white-trash payola-driven competition. It will also be interesting to see if it is remembered in twenty years.

Somebody taking a quick glance at this album—of course, in our fast paced world—might just see this as Lenny's get rich quick scheme of getting on all the classic rock stations, but (don't think they'll) even play it. And, more importantly, this guy is very talented, genuine and obviously dedicated musician!

These are not songs that could be made up without a lot of thought. I mean, I can't say for the acoustic guitar thing, but there's something different about this album. Subliminal messages? I don't think so. More like a jewel surrounded by shit (I'm not talking about CTR of course). Yes, it would be very easy to call him "the Black Beast" as the *Rocky* (May 1991) does, but he's both more and less. He has borrowed a lot from the Beatles, especially their recording techniques (ie, the drum set is usually collapsed to a single mono track and flanged or has an echo on it and then pushed back to the front of the mix so that you had to do in 1968 with your state of the art 4-track, but this was probably recorded on a 24-track). What *Joe Around Comes Around* is a fantastic copy of Curtis Mayfield's falsetto and sound in general. "I Ain't Over 'Til It's Over" is another perfect mix of the best of some part of the '60s. Use only instruments that were available, like the usual simple drums, bass, guitar, and the Mellotron and other peculiar devices popular in the '60s. He also plays most of them himself. A Prince. On the "less" side, even though to me it doesn't take anything away from the music, he's copying the styles which were popular back then but his lyrics and music are totally unique. And there's a nifty false step anywhere. I find it amazing that he pulled this off in the '90s. It sounds so '60s! It's like you can hear the inner peace and freedom, (try "Butterfly") which seems to have been totally annihilated quite some time ago from everybody. And "Always on the Run" on the other hand is a self-love headbanger.

Adam "1971" Sloan

There's laughter as I down, like so many lost before me. Damned by lust and gone to hell! Right on, Joe.

Karen Toddington

PLUNDERPHONICS Rubaiyat Elektra's 40th Anniversary Warner-Elektra

Plunderphonic is University of Toronto music professor John Oswald, who basically records CDs onto reel-to-reel and then goes crazy editing, probably for weeks, to create new recordings with some theme in them, such as using only recordings of recordings of recordings. This is a collection of five such songs, done probably under contract from Elektra because of the style of his work. All the artists are from said label. Oswald has also been included on a Musicworks compilation, and he has released a four-song EP called "Californication" only to get to a few campus radio stations before the bulk of them were seized for



du Maurier Ltd. INTERNATIONAL
JAZZ
JAZZ FESTIVAL VANCOUVER

JUNE 21 TO JULY 1, 1991



MORE THAN 500 ARTISTS
FROM 14 COUNTRIES.
OVER 200 PERFORMANCES

"...a first rate reputation for
innovative programming."
—THE PROVINCE

THE COMMODORE

Manteca

*High powered jazz/funk/salsa orchestra.
plus Kathy Kidd Afro Latin Jazz Septet
FRIDAY JUNE 21 • 10PM

**Maceo Parker
and Roots Revisited**

*Rhythmically charged and gospel-tinged.
plus Jazzmanian Devils
SATURDAY JUNE 22 • 10PM

UZEB

*Canada's jazz/fusion masters.
plus Justine
SUNDAY JUNE 23 • 9PM

**Ottmar Liebert
and I**

CANCELLED
...sings.
...merenco Heresy
TUESDAY JUNE 25 • 9PM

John McLaughlin Trio

*Guitar mastery that takes your breath away.
plus Don Thompson Quartet
WEDNESDAY JUNE 26 • 9PM

**Eddie Palmieri &
His Afro Cuban Jazz**

*The wild high-octave salsa monster.
THURSDAY JUNE 27 • 9PM

Aster Aweke

*The Aretha Franklin of Ethiopia.
plus Mahmoud Ahmed
FRIDAY JUNE 28 • 9PM

**Otis Clay and
the Chicago Fire**

*Gospel-drenched Chicago soul.
plus Amanda Hughes
SATURDAY JUNE 29 • 10PM

Salif Keita

*The golden voice of Africa.
SUNDAY JUNE 30 • 9PM

**JAZZ HOTLINE
682-0706**

Tickets & Discount Passes
Festival program available with complete
details at all ticket outlets, plus Starbucks,
music stores, bookstores, libraries.

**VANCOUVER EAST
CULTURAL CENTRE**

**John Korsrud's
Hard Rubber Orchestra**

*Multi-media explosion of sight and sound.
FRIDAY JUNE 21 • 8PM

Susannah McCorkle

*Gorgeous sultry singing... up there with Sarah Vaughan
SATURDAY JUNE 22 • 8PM

**Frank Morgan
and George Cables**

*Nonpareil performances
SUNDAY JUNE 23 • 8PM

**Jon Jang & the
Pan Asian Arkestra**

*Blending jazz, classical, spirituals with Asian traditions
plus the Kulintang Arts Ensemble
MONDAY JUNE 24 • 8PM

**Clarence Fountain & the Five
Blind Boys of Alabama**

*Barn-burning, roof-raising, heaven-rocking gospel music
TUESDAY JUNE 25 • 8PM

Courtney Pine Quartet

*Britain's hottest jazz export
WEDNESDAY JUNE 26 • 8PM

**Don Cherry
and Multikulti**

*Legendary geo-musical explorations
THURSDAY JUNE 27 • 8PM

World Saxophone Quartet

*An exciting blend of jazz, R&B and "new music"
FRIDAY JUNE 28 • 8PM

**Bobby Previte
and Empty Suits**

*Mixing jazz, rock, funk, Ennio Morricone
& ethnic strains together
plus Slaveo Tango Ensemble
SATURDAY JUNE 29 • 8PM

Horace Tapscott Trio

*A world class pianist... music is frequently astonishing
plus Urs Blochinger Trio
SUNDAY JUNE 30 • 8PM

Ellis Marsalis

*New Orleans jazz legend
MONDAY JULY 1 • 8PM

THE ORPHEUM

MUSIC '91 presents

**Dizzy Gillespie
United Nation Orchestra**

*There are concerts and then there are epics
FRIDAY JUNE 21 • 8PM

VANCOUVER PLAYHOUSE

Strunz and Farah

*From Iran & Costa Rica...Among the world's most gifted guitarists
plus Celso and Carlinhos Machado
SATURDAY JUNE 29 • 8PM

WESTERN FRONT

Yas-Kaz

FRIDAY JUNE 21 • 5:30PM

**Grawe/Reijseger/
Hemingway**

SATURDAY JUNE 22 • 5:30PM

**Oleksandr Nesterov
and Petro Tovstukha**

SUNDAY JUNE 23 • 5:30PM

**Christian Muthspiel and
Roland Dahinden**

MONDAY JUNE 24 • 5:30PM

**Don Ritter
and Amy Denlo**

TUESDAY JUNE 25 • 5:30PM

Urs Leimgruber Trio

WEDNESDAY JUNE 26 • 5:30PM

**Shelly Hirsch
and David Weinstein**

THURSDAY JUNE 27 • 5:30PM

Plimley/Ellis/Bendian

FRIDAY JUNE 28 • 5:30PM

Tickets available at all
Ticketmaster locations, Eaton's,
Black Swan, Highlife, Uhuru.
CHARGE BY PHONE 280-4444

Festival Clubs: Glass Slipper, Cafe Django, Alma Street Cafe, Isadora's, Saturno, The Yale.

Free Weekends: Gastown Jazz, Music & Festivities on Water Street June 22, 23 — 1 pm-8 pm

Jazz at the Plaza: spectacular international showcase at the Plaza of Nations June 29-July 1, 1 pm-9 pm. Music, refreshments, food, festivities.

Free Bandstands: Granville Island Public Market, Pacific Centre, Oakridge Centre.



YAMAHA



AVETTE



TIGER



VME



Air Canada



BC Cellular



CIBC



DISORDER DATEBOOK

1 SATURDAY Uge Overkill and Krewella at the Crucial Elephant... Something Savage at the Railway Club... **How Many at 86 Street...** Country Dance with **The Last Dance Orchestra** and **Carlin's** **Marion Rose at the WISE Hall...** Clash of the Titans with **Maguelite, Anthrax, Slayer and Alice in Chains** at the Pacific Coliseum... **Andy Burt at La Cueva...** Hard Rock Miners at the Town Pump... **Blink182** at the Backstage (Seattle)...

2 SUNDAY Tony Danza and **Mexing Talavera** at the WISE Hall... **The Little Leagues** Dancers at the Vancouver Playhouse (11AM)... **Electric Bussal Band** at the Backstage (Seattle)...

3 MONDAY Wings at the Railway Club... Chubby Checker at the Yale... **Wild T and the Spirit** at the Town Pump...

4 TUESDAY Jai at the Crucial Elephant... **Jimmy Roy's Hillbilly Boys** at the Railway Club... Chubby Checker at the Yale...

5 WEDNESDAY Jaxx International at the Crucial Elephant... **Jimmy Roy's Hillbilly Boys** at the Railway Club... Chubby Checker at the Yale... **Wayne Toups and Zydeco** at the Town Pump... **CTR Not Wednesdays** at the P's Pub...

6 THURSDAY Tippy Ago and the Voyagers at the Crucial Elephant... **Daybreak Parade** at the Railway Club... **Jim Byrnes at the Yale...** **CTR Rock Thursdays** at the P's Pub... **Band From Band** at the BBBC (Bellingham)... **Tempest and Bedlam Poets** at the Backstage (Seattle)...

7 FRIDAY Son of Man with **Uziah and Chase** at the Crucial Elephant... **Greenhouse** at the Railway Club... **Wayne Toups and Zydeco** at the Town Pump... **Leslie Spit Tree** at the Town Pump... **Last Wild Sons, Circle Roundtable** and **Jeagante** at the Commodore... **Bev and the Stugs** at 86 Street... **Jim Byrnes at the Yale...** **Hay Hat Orchestra** at the BBBC (Bellingham)... **Wayne Toups and Zydeco** at the Backstage (Seattle)...

8 SATURDAY The Devores, Outrigger and Supersuckers at the Crucial Elephant... **Javalley** at the Commodore Ballroom... **Greenhouse** at the Railway Club... **Stanley Greenwald** at the WISE Hall... **Jim Byrnes at the Yale...** **Leslie Spit Tree** at the Town Pump... **Hard Margaret and Crowdedays** at the BBBC (Bellingham)... **L'Orchestra Africaine** at the Backstage (Seattle)...

9 SUNDAY All with **Gerrilla Guitars** at the Crucial Elephant (all-ages matinee) too... **Vancouver Lesbian and Gay Choir** at the Vancouver East Cultural Centre... **Calornas** at the Vancouver Playhouse (11AM)... **Community Graffiti** on the Air Benefit at the Backstage (Seattle)...

10 MONDAY First Deep Kiss and Sweet Release at the Railway Club... **Ray Manzarek & Michael Melchior** at the Backstage (Seattle)...

11 TUESDAY Nation of Uyases, Bikini Kill and Wischy Po at the Crucial Elephant... **Morgan Davis** at the Railway Club... **Guitar Sherry** at the Yale...

12 WEDNESDAY Piss Queen with **Modern Selgel Riffes** and **Free For All** at the Crucial Elephant... **Sarcasm Magazine** at the Railway Club... **Qix** at the Glass Slipper... **Guitar Sherry** at the Yale... **CTR Not Wednesdays** at the P's Pub... **Big Chief and the Moon Man** at the BBBC (Bellingham)... **Steve Morse Band** at the Backstage (Seattle)...

13 THURSDAY The Wild Bears with the **Cane Toots** at the Crucial Elephant... **Steve Morse Band** at 86 Street... **Sarcasm Magazine** at the Railway Club... **Guitar Sherry** at the Yale... **CTR Rock Thursdays** at the P's Pub... **CPVied** at the Backstage (Seattle)...

14 FRIDAY Sharna Burns with the **Smugglers** at the Crucial Elephant... **Roots Roundup** and **God & Little Monkey** at the Commodore... **Tammy & the Rumble Crusts** at the Railway Club... **Guitar Sherry** at the Yale... **The Slingshot** Hermit at the Town Pump... **The Atlantic** at the BBBC (Bellingham)... **Danny O'Keefe** at the Backstage (Seattle)...

15 SATURDAY The Squirrels with the **Smokin' Rhythmic Power** at the Crucial Elephant... **John's Your Uncle** and **Hard Rock Miners** at the Commodore... **Vicky and Linda Waterfall** at the WISE Hall... **Tammy & the Rumble Crusts** at the Railway Club... **Guitar Sherry** at the Yale... **Robben Ford** at the Town Pump... **The Atlantic** at the BBBC (Bellingham)... **Jonathan Richman** at the Backstage (Seattle)...

16 SUNDAY CTR Presents an evening with **Jonathan Richman** at the Arts Club Granville Island... **The Leaning Tower** with **Tom Cravath** and **The Speed Queens** at the Crucial Elephant... **Victoria Arts Collaborative** with **Valley Kokoro** at the Vancouver Playhouse (11AM)... **Robben Ford** at the Backstage (Seattle)...

17 MONDAY God's Little Monkey at the Railway Club...

18 TUESDAY Jai at the Crucial Elephant... **God's Little Monkey** at the Railway Club... **Eileen Melwaine** at the Yale... **Saxophone Orchestra** at the Orpheum...

19 WEDNESDAY Crack in the Sides with **Shank & Pickle** and **House of Orbit** at the Crucial Elephant... **God's Little Monkey** at the Railway Club... **Eileen Melwaine** at the Yale... **Saxophone Orchestra** at the Orpheum... **Lighthouse Songwriters** at the Backstage (Seattle)...

20 THURSDAY Fire Crows with **Unearth** at the Crucial Elephant... **Video Bar-a-que**, **Gregg Therapy** and **Linear Adventures** at the Commodore... **Minnie & the Rippertonists** at the Railway Club... **Eileen Melwaine** at the Yale... **We Benefit** at the Backstage (Seattle)...

21 FRIDAY Superconducter at the Crucial Elephant... **Minnie & the Rippertonists** at the Railway Club... **Manitoba** and **the Kelly Kidd All Stars** at the Commodore... **John Koreski's West** **Rockers Orchestra** at the Vancouver East Cultural Centre... **Yas-Kaz** at the Western Front... **Ned Adair** **Quintet** at the Salmu Club... **George Robert Quartet** at the Alma Street Cafe... **Inside Delude** at Iador's... **John Gross**, **John Stockwell**, and **Chris Nelson** at Cafe D'Angelo... **Eileen Melwaine** at the Yale... **George Grawe**, **Ernst Reijger**, and **Garry Henningway** at the Western Front... **Jai** at the Salmu Club... **James Burnett** **Triad** at the Granville Island Market Stage... **King Maciste** at the Town Pump... **CTR Not Wednesdays** at the P's Pub... **Premised Land** at the BBBC (Bellingham)... **Vagant Records** "Eye of the Needle" CD Release at the Backstage (Seattle)...

22 SATURDAY CTR Presents **Dinosaur Jr.** at 86 Street... **Minnie & the Rippertonists** at the Railway Club... **Daniel Devine**, **John Gilman** and **Red MacDonald** at the WISE Hall... **Vancouver International Jazz Festival**... **Mauro Parker & Rosta** **Revisted** with the **Jazzmen Devil** at the Commodore... **Seaneash McDorkle** at the Vancouver East Cultural Centre... **George Grawe**, **Ernst Reijger**, and **Garry Henningway** at the Western Front... **Ned Adair** **Quintet** at the Salmu Club... **George Robert Quartet** at the Alma Street Cafe... **Babababa** **String Quartet** at the Cafe D'Angelo... **Eileen Melwaine** at the Yale... **Deanna Lander** & **Petra Torkelski** at the Glass Slipper... **CTR Rock Thursdays** at the P's Pub... **Jay Walker** & the **Timeline Alliance** at the Granville Island Market Stage... **Cruible** with **Music by Design** at the Backstage (Seattle)...

23 SUNDAY **Jesse Lind** at the Crucial Elephant... **Frank Fink Five** at the Railway Club... **Ann** **Murphy** and **African Heritage** at the WISE Hall... **Royal City Youth Ballet Company** at the Vancouver Playhouse (11AM)... **Vancouver International Jazz Festival**... **Uziah** with **Justice** at the Commodore... **Frank Morris** & **George Calmes** at the Vancouver East Cultural Centre... **Deanna Lander** & **Petra Torkelski** at the Western Front... **Mike Nock** **Quartet** at the Alma Street Cafe... **Lucas Opatas** at Iador's... **Murphy and Candel** **Quartet** at the Cafe D'Angelo... **The Demons** **Jan** session at the Yale... **Vicky Selvi & Jane Burnett** **Quartet** at the Glass Slipper... **Janette Smith** **Quintet** at the Granville Island Market Stage... **Cruible** with **Music by Design** at the Backstage (Seattle)...

24 MONDAY **Fat** **Full Underground** at the Railway Club... **Vancouver International Jazz Festival**... **Joe Jang** & the **Pan Ankan** **Adventures** with the **Kullitang** **Arts Ensemble** at the Vancouver East Cultural Centre... **Christina Macpherson & Roland Baldridge** at the Western Front... **John Gross**, **John Stockwell** and **Chris Nelson** at the Alma Street Cafe... **Lucas Opatas** at Cafe D'Angelo... **John Hammond** at the Yale... **Shawn Baur** & **True Stories** at the Glass Slipper... **Joe Bjornson** **Sextet** at the Granville Island Market Stage...

25 TUESDAY **Eugene Ripper** and **Dead Head Cool** at the Railway Club... **Vassor Clements** & **Rob Oat** at the Backstage (Seattle)... **Vancouver International Jazz Festival**... **Chawee Foubler** & the **Five Blind Boys of Alabama** at the Vancouver East Cultural Centre... **Don Ritter** & **Amy Denio** at the Western Front... **Ross Taggart** **Triad** at the Alma Street Cafe... **Babababa** with **Bill Ringer** and **Chris Nelson** at the Cafe D'Angelo... **John Hammond** at the Yale... **Joe Leimgruber** **Triad** at the Glass Slipper... **Lower**

Opatas at the Granville Island Market Stage...

26 WEDNESDAY **Show Business** **Gates** at the Crucial Elephant... **Jazzmen Devils** at the Railway Club... **Vancouver International Jazz Festival**... **John McLaughlin** **Triad** with **Don Thompson** **Quartet** at the Commodore... **Guertley** **Ray** & **Alvin Cuban Jazz** at the Commodore... **Shirley Hirsch & David** **Leimgruber** **Triad** at the Western Front... **Harper Brothers** at the Salmu Club... **Oliver Gannon** **Quartet** at the Alma Street Cafe... **Martin Franklin** **Triad** at Iador's... **John Nugent** **Triad** at Cafe D'Angelo... **John Hammond** at the Yale... **Fifth Avenue** at the Glass Slipper... **Don Thompson** **Quartet** at the Granville Island Market Stage... **Two Nice Girls** with guests at the BBBC (Bellingham)... **The Chellie Sisters** at the Backstage (Seattle)...

27 THURSDAY **Show Business** **Gates** at the Crucial Elephant... **Jazzmen Devils** at the Railway Club... **Vancouver International Jazz Festival**... **Edie Palmieri** & **Alvin Cuban Jazz** at the Commodore... **Don Cherry & Mullat** at the Vancouver East Cultural Centre... **Shirley Hirsch & David** **Leimgruber** **Triad** at the Western Front... **Harper Brothers** at the Salmu Club... **John Katz** **Quartet** at the Alma Street Cafe... **Carlinhos Machado** at the Salmu Club... **John Hammond** at the Yale... **Shawn Baur** & **True Stories** at the Glass Slipper... **Video Bar-a-que** at the Granville Island Market Stage... **Aster Awake** at the Backstage (Seattle)...

28 FRIDAY The **Replacements** at 86 Street... **Six Cities** **May** at the Crucial Elephant... **Jazzmen Devils** at the Railway Club... **Vancouver International Jazz Festival**... **Edie Palmieri** & **Alvin Cuban Jazz** at the Commodore... **World Saxophone Quartet** at the Vancouver East Cultural Centre... **Fuel Playin'**, **Liane Ellis** and **Gregg Bendasis** at the Western Front... **Nella Las** **Dolly** with **John Abercrombie** at the Salmu Club... **John Hammond** at the Yale... **Shawn Baur** & **True Stories** at the Glass Slipper... **John Katz** **Quartet** at the Alma Street Cafe... **Carlinhos Machado** at the Salmu Club... **John Hammond** at the Yale... **Shawn Baur** & **True Stories** at the Glass Slipper... **Video Bar-a-que** at the Granville Island Market Stage... **Roseanne Barr** at the BBBC (Bellingham)... **CTR Not Wednesdays** at the P's Pub... **Willy Wilde** and **the Hyperlax** at the BBBC (Bellingham)... **Hermes Pascoal** at the Backstage (Seattle)...

29 SATURDAY **Hoie** at the Crucial Elephant... The **Replacements** at 86 Street... **Jazzmen Devils** at the Railway Club... **Vancouver International Jazz Festival**... **Old City** & the **Chicago Five** and **Amadea Hughes** at the Commodore... **Bobby Frelia** & **Empty Selves** at the Vancouver East Cultural Centre... **Street & Frank** at the Vancouver Playhouse... **Nella Las** **Dolly** with **John Abercrombie** at the Salmu Club... **Don Langens** **Quartet** at the Alma Street Cafe... **Fantasma** at Iador's... **John Hammond** at the Yale... **Shawn Baur** & **True Stories** at the Glass Slipper... **CTR Rock Thursdays** at the P's Pub... **Mark DeRosa** at the BBBC (Bellingham)...

30 SUNDAY The **Fezles** and **Firehorns** at 86 Street... **Frank Fink Five** at the Railway Club... **Vancouver International Jazz Festival**... **Saili Kalia** at the Commodore... **Horse Tapes** **Triad** at the Vancouver East Cultural Centre... **Greene Power** **Triad** at the Salmu Club... **Flying Bulger** **Quartet** at Iador's... **Carlinhos Machado** at Cafe D'Angelo... **The Demons** **Jan** session at the Yale... **Paulie Ann** **Quartet** at the Glass Slipper... **Velvet** at the Granville Island Market Stage...

A WALK IS... 976 Denman • 682-0060

THE BACKSTAGE • Ballard, WA • 206-781-2805

B.B.C. • 1226 N State, Bellingham, WA • 206-734-1881

COMMODORE BALLROOM • 870 Granville • 681-7838

CUEL ELEPHANT • 1176 Granville • 688-8748

DOLPHIN CINEMA • 4555 E Hastings, Burnaby • 293-0321

86 STREET MUSIC HALL • BC Entertainment Centre • 683-8687

FIREHALL ARTS CENTRE • 260 E Cordova • 689-0926

GRACELAND • 1250 Richards • 688-2648

HOGAN'S ALLEY • 730 Main • 689-8645

HOLLYWOOD THEATRE • 3123 West Broadway • 738-3211

LUX CINEMA • 57 E Hastings • 687-7589

PACIFIC CINEMA THEATRE • 1131 Howe • 688-3456

PARADISE THEATRE • 919 Granville • 681-1732

RAILWAY CLUB • 579 Dunsmuir • 681-1625

RIDGE THEATRE • 3131 Ardour • 738-6311

STARLIGHT CINEMA • 935 Dunsmuir • 689-0300

STATION STREET ARTS CENTRE • 930 Station • 688-3312

VAN. EAST CULTURAL CENTRE • 1495 Venables • 254-9578

VIDEO IN • 1102 Howe • 688-4336

W.E.S. HALL • 1882 Adanac • 254-8858

YALE • 1300 Granville • 681-9253

STUDENTS - WELCOME TO



VANCOUVER'S BEST SHOW VALUE!

GREAT TRIPLE FEATURES! SEE 3 FILMS FOR ONLY \$2.50!

ENJOY THE BEST IN MOVIE ENTERTAINMENT AT THE LOWEST TICKET PRICE IN TOWN

VANCOUVER'S ORIGINAL DISCOUNT THEATRE & STILL THE BEST!

ALL SEATS

ALL SEATS
\$2.50
ALL DAY

ALL DAY

WE WANT TO MAKE THE PARADISE YOUR FAVOURITE THEATRE

24 HR. SHOW INFO: 681-1732

the Squirrels

~ SEE THE SQUIRRELS LIVE!!
SAT. JUNE 15th @ the SMOKIN'
ELEPHANT PRUNES AT THE CRUEL
ELEPHANT ~ 1176 GRANVILLE STREET ~

SQUIRRELS 'WHAT GIVES?' CD
AVAILABLE AT ZULU TRACK
ANYWHERE ELSE YOU CAN FIND IT

OR SEND \$14.95 CURRENT TO
ZULU TRACK PRODUCTIONS
BOX 46364 SEATTLE WA
78145-2364 NO POSTAGE
NECESSARY IF MAILED IN THE
U.S.

JOE JANG
JULIE JANG
DANIELE JANG
MANN JANG
THOMAS JANG
ETC.



CHARTS

JUNE 91 SINGLE MAGNETIC PARTYCLOTHES 70

Rumble Fish	"Strange Things"
Doggella	"Got It or Not It"
Hollowheads	"I Haven't Got Anything For You"
Jonas Hawley	"As We Walk on Thin Ice"
Mary	"Police Hunt"
The Stand	"Losing My Frustration"
10 Feet Tall	"Beat of the Sun"
Waterboys	"Disfunctional Relationship"
The Worst	"She's Wrong"
Touch & Go	"Ten or 100 Years"
Mourning Scissies	"Organization"
The Worst	"Creepy Thing"
INR	"Love Under Will"
Wetpots	"I Wanna Know"
That Melancholy Dream	"A Thousand Hall Mays"
Sweeties	"Model Image"
Nothing Painted Blue	"Do Anything You Want"
Scotch Drops	"Caprice Cadillac"
Perfume Tree	"Once Upon a Time..."
Mids	"Dreaming"
100	"Fun Boys"
Naïfs	"4 Points of Smack"
James Curran	"Entering Blind Area"
Mary	"Whistle O' the Love O' the Men"
Infatocors	"Three Men"
Franklin Bruno	"Alley Cat"
Ludwigs	"Sonic Boom"
Dose Pump	"Disabler"
Halo	"Kiss Me (With My Clothes On)"
Groove Ranch	"Around a Round"
Dorking Thrushes	"Cold War"
Command Co.	"Glass"
The 14th Witty	"Computer"
Forefront	"The Man Who Lives Next Door"
Stick Farm	"Hypnotic"
Stick Farm	"Scum"
Stick Farm	"I'm Confused"
Amy Denio	"I Wear..."
Drugs Narquay	"Engler's Key"
Screaming Daisies	"Caught Within Your Game"
Kid Kitchen	"Flesh and Blood and Big Chunks of Me"
Daniel Johnson	"A Man Obsessed"
Franklin Bruno	"Clean Needle"
Fred Nourbour	"Lee-Loona"
Joyful Noise	"Katerina"
Sony Assassins	"Once Upon a Time..."
Boyz n the City	"Go Van Gogh"
Boyz n the City	"Hollan Frustration"
29 Crash	"Sessivala"
Jot	"Bad Ass Burglar"
7th Fire	"My Heart Is a Stay Bullet"
Big Scary Daddies	"Queens Student Hunting"
The Everywheres	"Thriving"
Crazy in the City	"Interesting"
Drugs Narquay	"Bad Creed"
Earthing	"Don't You Know"
Shanks & Poets	"Shokin' My Faith"
Eden's End	"Things Will Change"
Franklin Bruno	"Cool Blues Bed"
Gas Food Lodging	"Monkey Monkey"
Fat Americans	"It's Not My Fault"
Shawn Gardiner	"Sex Thing"
Tombstone Etiquette	"I Want You"
Sweeties	"Getting Away With It"
Glitch	"Kryphon"
Enuk	"Mine"
Lonely Trailor	"In a Cab, Ladies"
Thud	"Coin Toss"
Low Noise	"Wisdom Without Knowledge"
Picture Paintings	"Daddy's Place"

JUNE 91 LONG GROOOOOVES 100

Compilation	Grind Crusher (Comal+Ecstasy)
Violet Femmes	Why Do Black Sing? (Warner+Shash)
Soundtrack	New Jack City (Warner+Claret)
Melvin	bullethead (Boner)
Compilation	Pay It All Back Volume 3 (On-U Sound)
Commodore	Friendly Fascism (Newkirk)
Beet Hazzering	Dreamy Sub Pop
Hammerbox	Hammerbox (C/Z)
Dread Zeppelin	5,000,000 (Capitol+RS)
Slam! Tom Cornons	Move of the Slam! Tom Cornons... (Capitol)
Cash Test Dummies	The Ghosts That Haunt Me (BMG)
The Tape-Beats	Musik With Sound (DOV Entertainment)
Bongwater	The Power of Pussy (Shimmy Disc Europe)
Mervyn Costal	Angel Food for Thought (Capitol+Intrepid)
Brand New Heavies	Brand New Heavies (Delicious Vinyl)
Godfather	Unreal World (Sony+Eric)
Buttface Surfers	Ploughed (Warner+Rough Trade)
Legendary Pink Dots	The Matrix Dimension (Casline)
Throwing Muses	The Real Ramona (Warner+Sir)
Yo-Yo	Make Way for the Motherode (Warner+Atlantic+East West)
Primo	Sailing the Seas of Cheese (Atlantic)
Waterboys	The Best of the Waterboys: 81-90 (Chrysalis)
Kiah	Order from Chaos (A&M)
Nimrod	Grandson of Ham (Bron)
Pigface	Gub (Congo Tach & Go+Invisible)
X-Tal	The Menzies (A&A)
John Oswald/Plunderphonics	Rubalaya (Warner+Elektra)
As Be As Kane	Pig Fall (Congo+KX)
Boogie Down Productions	Live Hardcore World Wide (BMG+Jive)
Lenny Kravitz	Memento Mori (A&A+VIRG)
Motorhead	No Remorse (MCA+Roadrunner Revisited)
Tad	8-Way Santa (Sub Pop)
Strat's Girls	Just a Gigolo (Big Blue)
Bernie Mac	Fun of Ages (G&A+VIRG)
Sekiri	Take Me to School (Public Bath)
Diamond Dols	Plague Mass (Mute)
Ed O. G. and da Bulldogs	Life of a Kid in the Ghetto (PolyGram+PWL)
Edmo Point of Rankin Inlet	Musique et Chants Inuits (G&A+VIRG)
The Farm	Sparacua (Warner+Sir+Reprise)
Mansula	Structure (Lookout)
Rain Tree Crow	Rain Tree Crow (A&M+Virgin)
Scrammen 3	Recursing (BMG+Jive)
Compilation	Electro Clips (G&A+VIRG)
World Saxoph. 4ter & African Drums	Metamorphosis (Warner+Elektra)
tilt	Rebel Soul (4th & Bway)
Edmo Point of Rankin Inlet	From Influence to Ignorance (MCA+VIRG)
Ice-1	O.G. Original Gangster (Warner+Sir)
Compilation	20th Anny. of the Summer of Love (Shimmy Disc Europe)
Hoodoo Gurus	Kinky (BMG)
Bullshit Generator	Suddenly Deafened... (Congo+KX+Mood)
Compilation	Deeper Into the Vault (Caroline+Magyar)
Rheotatics	Melville (Intrepid)
Compilation	Musica of the Brazilian Northeast Volume 3 (Warner+Sir)
Reckless Kelly & the TB's	The Album With No Name (A&A+VIRG)
Compilation	Tame Yourself (Rhino+RNA)
Fishbone	The Reality of My Surroundings (Sony+Columbia)
Da Willys	Saturday Nite Paley (Fusion II+Black Out)
XO1	Humiliated (L)
Psychones	Greatest Hits: 1981-1991 (Loose-Frith)
Cows	Peacecalla (Amphetamine Reptile)
Chipping	Chipping (Congo+VIRG)
Diglis	Full Nelson Rally (Touch & Go)
Ham Farm	Nice Job, Einstein (Alicia)
Charlans UK	Over Rising (Bangors Banquet)
Poophoph	I Came, I Saw, I Had a Holiday (Community 3)
Freddie	Pyrr the Rascal (Sony+Columbia)
Metal Church	The Human Factor (Sony+Eric)
Joe Jackson	Laughter & Lust (A&M+Virgin)
La Miered Vok Bulgares	Volume Two (Warner+Elektra+Nonesuch)
Mendelsohn	Engler's Key (A&A+VIRG)
Courtesy Pine	Within the Realm of Our Dreams (Sonic+Antilles)
Pur	Praise the Bottle (Congo+KX)
Perfection of Desire (Revelation)	Perfection of Desire (Revelation)
Animal Slaves	A Fine End (Grove+Franchise)
Phranc	Positively Phranc (A&A+VIRG)
Coel	Frigit Stars (Sub Pop)
Compilation	Deafened (Arista)
Split	Persecution of Genius (NRS Productions)
Chaplehouse	Pearl (Dedicated)
Bourne & McLeod	Dance and Celebrate (Arista)
Psycho-Warriors of Gola	Ed 2 (Congo+KX+Kalaheist)
Dark Angel	Time Does Not Heal (Comal+Ecstasy)
Septultra	Aria (MCA+Roadrunner)
Feedles	Time for a Witness (A&M+Twin Tone)
DDT	Anakapobba (Congo+Roadrunner)
Field of the Nephilim	Enigma (PolyGram+Reprise)
Grinder	Nothing Is Sacred (Noise International)
Monochrome Set	Dante's Casino (Viny Japan)
Hope You Like Our New Direction (Reckless)	Hope You Like Our New Direction (Reckless)
The Other Side of the Fence (Comal+Ecstasy)	The Other Side of the Fence (Comal+Ecstasy)
Inspiral Carpets	The Beat Inside (Warner+Elektra+Mute)
World of Skin	10 Songs for Another World (Rough Trade+Young God)
Thomas Moptumo	Chamunonde (Mood+Aniflex)
Slow	Without You (Viny Japan)
Trash Can Sinatras	Coke (PolyGram+Go! Disc)
Uve Overkill	Supernatural Storybook (Touch & Go)
Ham Williams, Jr.	Punk Hank (Warner+Curbs)
Bucky Blue	Guerrillas in Paradise (Rhino+RNA)
Droogies	Heaven (Shredder)
Backhouse	Material World (Loose-Frith)
Dinosaur Jr.	Green Mind (Blanco V Negro)

JUNE 91 SHORT GROOVES 100

Revelling Cocks	"Beers, Steers &... (Remixes)" 12 (Congo+Wax Trax)
Fatbone	"Sunless Saturday" CD-5 (Sony+Columbia)
Graz Huffer	"Sunny Day" EP (Black+Laced)
KMFDM	My Life with the Thrill Kill Kult split 12 (Congo+Wax Trax)
Shadowy Men on a Shadowy Planet	Music for Pels 7 EP (K)
Dinosaur Jr.	The Wagon CD-5 (Warner+Blanco V Negro)
Front 242	Rhythm of the Machine 12 (PolyGram+Phila)
Fogapooler	"Immortalizer" 7 (Temple North)
Compilation	Teniyaki Ashima Volume Five 7 EP (C/Z)
Hole	"Dinkalot" 7 (Sub Pop)
Brand Nubian	"Sister" 12 (PolyGram+Phila)
Gilli	Precious Blood 7 EP (Big Flaming Eye)
Nix	"Daddy's Little Girl" 12 (Sony+Def Jam)
Feedbacks	Feedbacks double 7 (Sub Pop)
Big Bad Car to Go Chemical Police	Big Bad Car to Go Chemical Police 7 (Sub Pop)
Leonard Cohen	Juno Hall of Fame CD-5 (Sony+Columbia)
Coil	"Windowpane" 12 (Congo+Wax Trax)
Lines Group	"Real Deal" 12 (Hollywood Basic)
Mr Experience	Sex Offender 7 EP (Vital Music)
Kool Moe Dee	"Rise n' Shine" 12 (Jive)
Sloppy Seconds	"Where Eagles Dare" 7 (Roadside)
Pigface	"Spoon Breakfast" 7 (Touch & Go+Invisible)
Revela Motherfuckers	USD-25 7 EP (Vital Music)
Suicidal Tendencies	"Send Me Your Money" CD-5 (Sony+Eric)
Brief Weeks	A Very Generous Portrait 7 EP (K)
Bum-Ock	"Born Again" 12 (PolyGram+Phila)
Chockhammer	Sun Goes Black 7 EP (First Warning)
Ilch	"88 Bones" 7 (Scratch)
Funeral Party	Funeral Party 12 EP (Soundboard)
Cyberback	"Nothing Stays" 12 (PolyGram+Phila)
Samantha Fox	"Hurt Me Hurt Me" 12 (BMG+Jive)
The Brood	"But You're Gone" 7 (Get Hip)
Pinknoise	Pinknoise 7 EP (Estrus)
Shabba Ranks	"Tillar Load a Gals" 12 (Sony+Eric)
Random Killing	Kicked in the Nuts: A True Story 7 EP (Random Killing)
Manufacture	"World Control" 12 (Newkirk)
Lo Tour	"What's It All About?" 12 (PolyGram+Phila)
Thrillhammer	"Bleed" 7 (Compa+Loom)
Leonheads	Favourite Spanish Dishes CD-5 (Warner+Atlantic)
Cycle Stars from Hell	"All for One and One..." CD-5 (Sony+Eric)
Lo Tour	"People Are Still Havin' Sex" 12 (PolyGram+Phila)
Moon Fresh Vies	Conducting Things CD-5 (Arista+MIR)
Consolidated	"Bulal Equation" 12 (Newkirk)
Vacant Lot	Cheers to You 7 EP (Force Majeure)
ETHM	"Rampage" 12 (Jive)
Fire Claw	"Junkie" 12 (New Stage)
The Orb	"Little Fluffy Clouds" 12 (Wau Mr Modo)
Furmel	"Way to Emphise" 7 EP (Empty)
Lo Tour	"Lovers" 12 (PolyGram+Phila)
Waterstreet	Enjoy Your 7 EP (Excursion)
Offshore	"I Can't Take the Power" 12 (Sony+Eric)
Greather Than One	"Index" 12 (Congo+Wax Trax)
Lo Tour	"Delicious Vinyl" 12 (PolyGram+Phila)
Jesse Jaymes	"Jesse Jaymes 12 (Delicious Vinyl)
Lo Tour	"Mad Love" 12 (PolyGram+4AD)
Playale	"Shaman's Call" 12 (Sony+Gm+Dance Pool)
Lo Tour	"Shaman's Call" 12 (Wax Trax)
Atwood	"Best of My Love" 12 (Island)
Black Box	"Strike It Up" 12 (BMG+De Construction)
Primus	"Seas of Cheese" CD-5 (East West+Intrepid)
Brand New Heavies	"Dream Come True" 12 (Delicious Vinyl)
Candyman	"Nightgown" 12 (Sony+Eric)
Brick Bat to Red Bliss	"Axis: Bold as Noise" 7 EP (Arista)
Coveadows	Six Tender Moments 12 EP (Capitol)
Bright Like Ice	Bright Like Ice 7 EP (Smarten Up)
Bank	"Psychotic" 12 (Cherise)
Vorn Launch	Bolcutters & Beer 7 EP (Rough Trade+Mod Rover)
Kara Skuro	"Living in My Shell" 12 (Big City)
Kavita	"Doors of Perception" 7 (Weed Productions)
Crunchhouse	"Crunchhouse" 7 EP (Crunchhouse)
Scup Dragon	"Mother Universe" 7 (Weed Productions)
Beyond Sad Weeds	"Shattered Dreams" 7 (Weed Productions)
Event	"Sequin" 12 (Roc Linn)
Face Down	"The V" 12 (Big Beat)
Lo Tour	"Relaxation" 7 (Norton)
Honor Role	Craig Olive 7 EP (Dutch East+Homestead)
The Great Gaylord w/ The A-Bones	"Squad With My Baby" 7 (Norton)
Kiva	Idora 7 EP (MCA Company)
No Man	"Diamond Back (Remix)" 12 (SST)
Movement Ex	"United Senses" 12 (Sony+Columbia)
Litch Patrol	Love Is Blind 7 EP (Soundboard World Enterprises)
Mercy	More Love 7 EP (Norton)
Vogue	"Always 7 EP (CZY)
Sony Youth	"Stick O' It All" 7 (DGC)
Poets	"Subversive" CD-5 (BMG)
N-Joi	"Anthem" 12 (BMG+De Construction)
Phil	"Don't Push Me I'm a Regular Guy" 7 EP (Tritunum)
Definition of Sound	"Now Is Tomorrow" CD-5 (Cardiac)
Soy Asylum	Something Out of the Box 7 EP (A&M+VIRG)
Shady B	"G&G Gona Gona" 7 EP (G&G)
TVTV	"Television Religion" 7 (Post Boy)
Revolution	"Only Revolution" 7 (Nabate)
Stick O' It All	We Stand Alone 7 EP (Comal+Ecstasy)
Lo Tour	"T'm So Cool" 12 (Jive)
TWP	"Time" 12 (TWP)
Ricky Van Shelton	"I Am a Simple Man" CD-5 (Sony+Columbia)
Compilation	Cowboy Ted Show 10 EP (Sustones)

Aqua Splendor

by Anne Jew

They finally reached the bridge and sat at its edge with their legs dangling. After three hours of hiking along a hilly dirt path, they were sweating and exhausted. Their water bottles were already half empty even though they knew they had to save some for the trek back.

She watched the water rushing by below the bridge. According to the guidebook, it was only another twenty minute walk to the natural bridge where there were seven falls of "aqua splendor." Her friend took photos of the river and then they took turns posing under the afternoon sunlight.

As they stood up to go, she looked back at all they had traversed. She let out a deep sigh at the expanse of greenery divided by a swerving grey path that led to her feet.

The remaining path was narrow with loose rocks and when they came into view of the falls they rejoiced. It was indeed an aqua splendor. They changed into their swimsuits and dove in. The water was cool, clear and calm. One pool of water flowed into the next over bridges of smooth rock.

Together they swam upstream until they reached a deep canyon. They stood above it, mesmerized by the speeding white foam that disappeared into a dark cavern at the other end. The woman at the pensione had warned them not to get too close and recounted a story about a priest who had fallen in, his body never to surface again. She remembered this and stepped back slowly into the pool behind her.

They sunbathed on a grassy patch afterwards, their brown bodies drying quickly. Then they ate a lunch of bread, cheese and fruit they had brought in their daypacks. With their stomachs full and bodies relaxed, they fell easily into a drug-like sleep. The day was ending when they awoke and they hurriedly dressed in the sudden cold of the dying sun.

On the way back down, several Mayan women were fishing in the middle of the falls. They were of varying age and wore brightly embroidered skirts and blouses. In their hands were poles made of branches and twine. Their positions and colours against the aqua falls was so aesthetically pleasing that she immediately reached for her camera.

They spotted her and began talking amongst themselves and covering their faces with their hands. She kept on snapping, interpreting their hand gestures as smiles and their hand gestures as attempts to block out the lens of the sun.

Then a boy shouted to her from a mile north the path.

"Do you speak English?" he asked with an accent.

"Of course," she replied defensively.

He was a blond, tall, slender young man, and he was holding a football. A football? He was not a football player.

"I like it when you do that," he said.

She felt embarrassed and indignant.

"They're not saying anything," he said, looking at her with his hand behind his back.

"What did that guy say to you?" he asked.

"Nothing," she replied and they continued on their path to the falls, back to the town in the distance.



scott/gi

DINOSAUR JR

SATURDAY
JUNE 22

86 Street

plus guests



Tickets at all Ticketmaster outlets, Zulu, Track
& Scratch Records or charge by phone

280-4444

Produced by Perryscope

CiTR
101.9 FM

" Fuck Art.....

LETS DANCE "

*Specials every
day look for our
.99 cent nights*

** No Cover, enjoy
it while it lasts.*



Vancouver's Hottest Dance Club.

** Crawf Costas D.J. Sizzle spins Hot Tunes*

Open :

Tues - Sat.

8:00pm - 2:00am

Sundays to Midnight

315 East Broadway at Kingsway

876 - 7003

Route 66 Classic Rock Downstairs